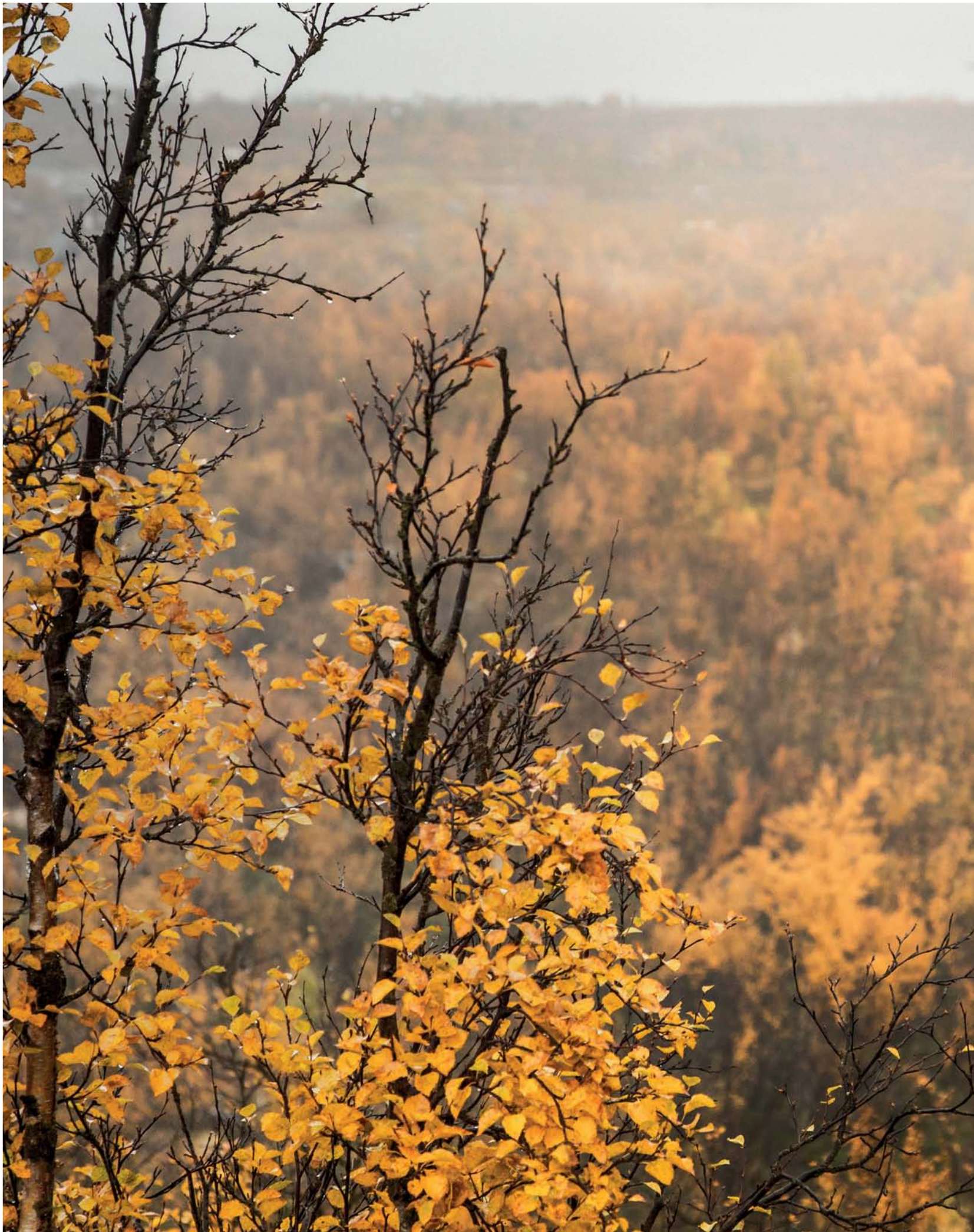


HOW TO SHOOT DAWN AND SUNRISE

Outdoor Photography

landscape | wildlife | nature | adventure







Keb Eco-Shell Jacket ♂♀

WATERPROOF AND BREATHABLE IS NOT ENOUGH

FUNCTIONAL and sustainable, this autumn *Fjällräven* introduces a revolutionary collection of *Eco-Shell* garments. Offering outstanding waterproof and breathable performance, the new *Eco-Shell* garments also boast exceptional environmental credentials.

Made from 100% polyester, both recycled and new, the garments are well prepared for future recycling. This, together with an advanced fluorocarbon-free impregnation, makes *Fjällräven Eco-Shell* garments kind to the environment, yet tough against the elements



www.fjallraven.co.uk

EDITOR'S LETTER

Exciting happenings

It seems like barely a heartbeat has passed since we were live on stage at London ExCel awarding Greg Whitton with his Outdoor Photographer of the Year (OPOTY) title, and then saw him head off on the adventure of a lifetime as part of the Fjällräven Polar dog sled expedition across the Arctic. Yet, in this issue we are thrilled to launch the new OPOTY competition for 2015 (see page 43). And it's going to be big!

Once again, we have teamed up with outdoor gear experts Fjällräven to send the overall winner off to the Arctic in spring 2016 for their own epic journey through the snow-covered mountains, plateaus and forests of northern Norway and Sweden. Learning how to handle a dog sled team, and survive and be comfortable in what, at first, appears to be an inhospitable environment is an experience unlike any other. And it's not a trip you can ever buy!

We've got some additional exciting developments in OPOTY this year: the category prizes are higher than before, and we will be producing a beautiful photography book of all the winning,

commended and selected other entries from the shortlist, to celebrate and showcase the superb creative talent that OPOTY brings to the fore. We will soon be taking pre-orders for the book, with special discounts for those who snap up their copy early. It will be a limited print run and once they're gone they're gone, so don't miss out! You can find out more about the book and the competition at the Outdoor Photographer of the Year website: opoty.co.uk.

Talking of websites, another exciting development at *OP* is the launch of our very own dedicated site. Head over to outdoorphotographymagazine.co.uk and check it out. Rest assured that we won't be giving away content from the magazine or app on there, but we will use it to augment the print and app experience and provide you with curated links to events, news and other things, such as cool films, going on in the world of outdoor photography that we're sure you will find of interest.

Have a fun month!

Steve Watkins



GET IN TOUCH

EMAIL Contact the Editor, Steve Watkins, at steve@thegmcgroup.com or Deputy Editor, Claire Blow, at claire.blow@thegmcgroup.com

WRITE TO US Outdoor Photography, 86 High Street, Lewes, East Sussex BN7 1XN



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COVER IMAGE

Finn Hopson took this stunning image of early morning mist at Steyning Bowl in the South Downs. Read our technique feature on page 30 about how to capture your own impressive dawn and sunrise photographs.

THE ISSUE at a glance



Fergus Kennedy talks about his passion for the marine world – page 18



James Grant on how to make the most of dawn and sunrise – page 30



Beneath the surface of freshwater Britain with Jack Perks – page 74

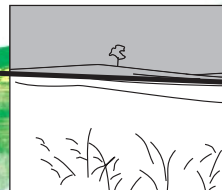


Andy Luck tests the Sony SLT-A77 MkII to see how it performs – page 90

sev5n

■ micro filter system

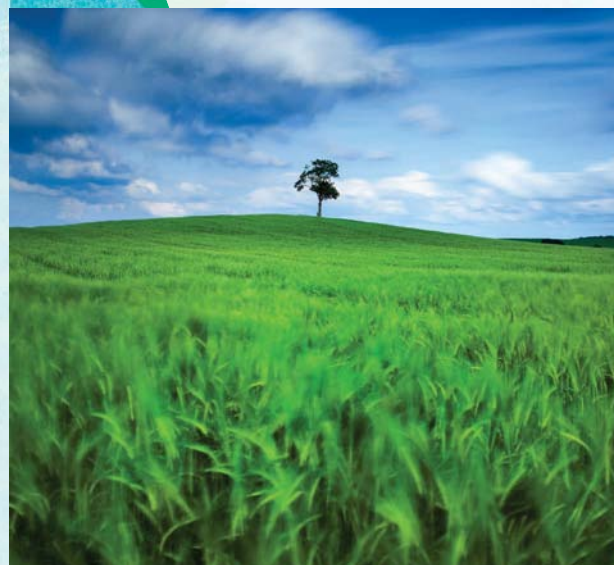
The last colour of the day reflected in wet sand, makes a glorious combination for a powerful image. To avoid losing the colour however, it needs careful exposure and the help of an ND grad filter. A meter reading from the beach retains the detail, whilst the 2-stop grad holds the colour in the sky and avoids it being washed out.



Even a single tree has the ability to make a strong, dynamic image, but there's nothing wrong with using a filter or two to add an extra dimension. With a gentle breeze in the air, the long exposure captures the movement in the clouds, as well as in the crops in the foreground, whilst an ND grad controls the contrast between the two.



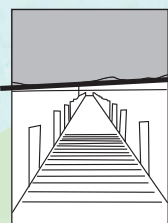
0.6 ND hard grad



0.6 ND hard grad & Big Stopper



0.6 ND hard grad & Big Stopper



The Big Stopper is the ideal filter to use where there is both water and cloud in the scene. Combined with an ND grad, the Big Stopper blurs the incoming cloud, whilst adding a sheen to the surface of the lake. I purposefully kept some of the blue cast from the filter for extra mood.

A reliable filter system is essential in landscape photography. The Seven5 System is the perfect match for a compact, mirrorless camera, ensuring my images retain the high quality I expect.

Craig Roberts

www.craigrobertsphotography.co.uk

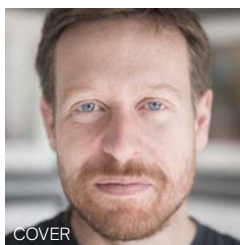


INSPIRING PROFESSIONALS

www.leefilters.com



IN THE MAGAZINE THIS MONTH...



Finn Hopson is a landscape photographer from Brighton. After a childhood spent on the South Downs, he now spends his time photographing the area, trying to capture the shapes and textures. In 2014 he opened the Brighton Photography gallery near the city's West Pier.
finnhopson.com
brightonphotography.com



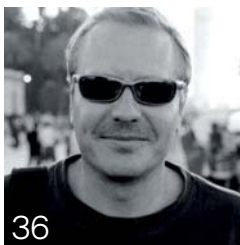
Theo Bosboom is an award-winning landscape and nature photographer based in the Netherlands. In 2013 he gave up his job as a lawyer to become a full-time professional photographer; a step he hasn't regretted for one second so far.
theobosboom.nl



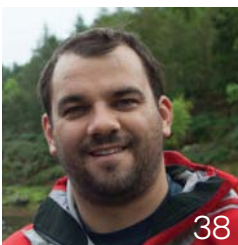
At the age of five, **Fergus Kennedy** loved messing around in the sea and playing with gadgets. Forty years later, very little has changed. He is a marine biologist and works as a freelance photographer and camera operator for clients such as the BBC and Canon Europe.
ferguskennedy.com



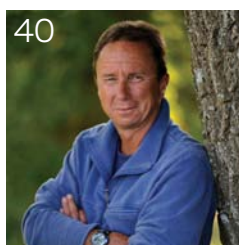
James Grant is a Peak District-based landscape photographer. Having only bought his first camera in late 2008, he is proud to have picked up numerous awards. He writes articles for various magazines and websites.
jamesgphotography.co.uk



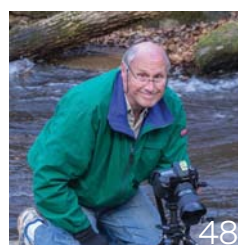
Over the last 20 years, **Lee Frost** has become one of the UK's leading landscape and travel photographers and one of the world's bestselling photography authors. He also leads sell-out photo workshops and tours.
leefrost.co.uk



Karl Mortimer is based in Monmouthshire; approximately two to three hours of driving from many of his favourite coastal locations, where he can regularly be found wishing his wellies were longer or the waves were gentler.
karlmortimer.com



David Noton regularly shoots for the National Trust, and his other clients include British Airways, Sainsbury's and the *Sunday Times*. He also tours his Chasing the Light Road Show, an inspiring audiovisual presentation.
davidnoton.com



Greg Lambert is a London-based photographer who specialises in landscapes and travel. He recently returned from China where he photographed the vanishing tribes and rice terraces in Guizhou Province. He believes photography is a great tool for enabling one to expand vision and friendships.



Camillo Berenos is an Edinburgh-based landscape photographer. A biologist by training, he is passionate about the outdoors in general, especially wild areas. As a keen hiker, much of his photography takes place at high altitudes in the Scottish Highlands.
berenosphotography.com



Chris Weston is a professional wildlife photojournalist. He has travelled widely to document the issues and challenges facing many of the world's rarest species, and is the principal photographer for the NGO Animals on the Edge.
chrisweston.photography



Jack Perks is a Nottingham-based wildlife photographer and filmmaker. Having gained a BA Hons degree in Marine & Natural History Photography at Falmouth University, he went on to film for shows such as *Springwatch* and *Countryfile*, along with many other commissions.
jackperksphotography.com



Matthew Maran is an award-winning photographer currently focusing on the wildlife and landscapes of Hampstead Heath in north London. He is photographing the heath's habitats and animals – both familiar and rare – for a new book to be published in spring 2016.
matthewmaran.com

ALSO IN THIS ISSUE

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Mountain plateau light

by Theo Bosboom

Sometimes there is a fine line between a boring, dull sky at sunset and a gorgeous display of light. While high in the Rätikon mountain range in Austria one summer evening, everything pointed towards the first option. It had been grey and rainy for days, and the forecast improvement in the weather was not yet evident. Just as I began to think about heading back to the hut I was sleeping in, the sky began to clear rapidly and I was treated to some amazing mountain light for at least half an hour. It meant I didn't regret bringing my heavy photography gear all the way up into the hills. As my beloved 70-200mm lens was being repaired, I used my 180mm macro lens to get a tight composition of the light sweeping across the mountain. *Canon EOS 5D MkIII with Tamron 180mm macro lens, ISO 160, 1/20sec at f/7.1, cable release with mirror lockup, tripod*

NEWSROOM

CONSERVATION

NEW LAUNCHES

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OUTDOORS

TECHNOLOGY

OTHER NEWS

Camera traps record Serengeti wildlife

A lion carrying a meal walks past one of the cameras



© snapshotserengeti.org/Zooniverse

A large-scale camera tracking survey has provided a fascinating insight into the daily lives of the animals found in the Serengeti National Park in Tanzania.

Using 225 automated cameras across a 700 square mile study area, researchers captured 1.2 million sets of pictures between 2010 and 2013, more than 320,000 of which contained animals. Triggered by an infrared and motion sensor, the cameras – attached to trees and steel poles – recorded the natural behaviour of 40 different mammalian species, including rarities such as aardwolf, zorilla and honey badger.

More than 28,000 volunteers helped to classify all the images via the citizen science website snapshotserengeti.org. The most commonly seen animals were those undertaking migrations across the plains; more than 100,000 wildebeest were identified, and the cameras were triggered by passing zebra on more than 70,000 occasions.

The team behind the project says the data and imagery offer an unparalleled opportunity to explore the interactions between species, as well as having uses in computer research.

Dr Ali Swanson, who was affiliated with the University of Minnesota, US, for the research, told OP: 'We initially set up the cameras to study how different species interact – how many large carnivores

share the landscape with each other, and how many different prey species balance their need to eat with avoiding being eaten. We're still actively working on many of these ecological analyses, but we've also now published the entire set of photographs and volunteer classifications in the hope that many different research groups can use the dataset for an array of different questions. Not just in ecology, but in computer vision, citizen science, and even education. For example, researchers developing machine-learning algorithms to teach computers how to recognise images need really large 'training' datasets where the images have already been classified.'

Learn more about the project at snapshotserengeti.org



© snapshotserengeti.org/Zooniverse

North York Moors mine gets green light

A scheme to build a £1.7bn potash mine in one of England's national parks has been given the go ahead by the North York Moors National Park Authority. The proposed development would see the construction of a minehead near Whitby together with a 23-mile underground tunnel leading to a processing port in Teeside.

The park authority's planning committee voted eight to seven in favour of the mine, which UK developer Sirius Minerals has said would create at least 1,000 permanent jobs. The proposals have come up against widespread opposition from environmental groups, however. The Campaign for National Parks described the mine as a 'huge threat' to the North York Moors and has called for a public enquiry before a final decision is made by the Secretary of State.

northyorkmoors.org.uk

Opal citizen science project expands across Britain

A large-scale citizen science initiative, which has already involved more than 850,000 volunteers in England, is being rolled out across Wales, Scotland and Northern Ireland thanks to a grant from the Big Lottery Fund.

Launched in 2007 and co-ordinated by Imperial College London, the Open Air Laboratories (Opal) programme invites people of all ages to contribute scientific research in their local area. So far, Opal projects have gathered data on issues such as invasive species, environmental quality and urban spaces.

Learn about citizen science projects in your area at opal.explorenature.org



© Cairngorms National Park

Photo posts set up in Cairngorms National Park

Fourteen photo posts have been set up across the Cairngorms National Park as part of a project to explore how our landscape changes over time. Visitors to the area can simply place their camera, tablet or smartphone into the bracket on top of one of the wooden posts, take a photo and upload it to the Cairngorms Scenic Photo Posts website. Locations include the river Dee in Braemar, the Insh Marshes nature reserve near Kingussie and a panoramic view across Strathspey. The pilot project is scheduled to run until May 2016 and anyone can view the images, making it a useful resource for landscape photographers.

To find out more, including details about each location and how to find the photo posts, visit cairngorms.co.uk/photo-posts

New big but light lenses from Nikon

Nikon has released two professional super-telephoto FX-format lenses that claim to have the lightest build in their class. The new Nikkor 500mm f/4 E weighs approximately 3,090g (20% less than its predecessor) while the Nikkor 600mm f/4 E comes in at 3,810g, lightening the load by 25%.

Both lenses have an all-new optical design that employs lightweight fluorite glass elements, a Nano Crystal Coat and three ED glass elements. They also feature Nikon's latest vibration reduction technology, a Sports mode for tracking fast-moving subjects and an electromagnetic diaphragm for more precise exposures during high-speed bursts.

The 500mm f/4 and 600mm f/4 lenses are available now, priced at £8,149.99 and £9,649.99, respectively.

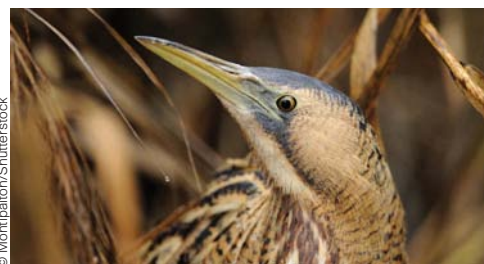
nikon.co.uk



WILD BRITAIN

Boom time for bitterns

One of the UK's rarest breeding birds, the bittern, is bouncing back to full recovery, according to the RSPB. More than 150 males have been recorded in England and Wales so far this year – more than at any time since the early 19th century. Numbers declined to just 11 males in England in 1997, leading to a concerted conservation programme, which is driving the current recovery. According to this year's figures, Somerset is the top UK county for bitterns, with over 40 males. Other bittern strongholds include Lakenheath in Suffolk and Ouse Fen in Cambridgeshire.



© Montipacion/Shutterstock

Pine Marten Recovery Project secures vital new funding

The Pine Marten Recovery Project, established by the Vincent Wildlife Trust, has received a £200K funding boost, to help finance a six-year project aimed at restoring the pine marten to England and Wales. This autumn will see the first pine martens brought from Scotland, where they are thriving, to a site in mid-Wales. If successful, the recovery project will be rolled out to suitable areas of England.

pine-marten-recovery-project.org.uk

River Otter beaver colony expands

A female beaver living on the river Otter in Devon – part of the first colony of wild beavers in England for 500 years – has given birth to at least two young. Local naturalist Tom Buckley has captured footage showing one of the new arrivals being carried through the water by its mother – you can watch the film at outdoorphotographymagazine.co.uk.

NUMBER CRUNCH

500,000 rare and unique sounds – including recordings of UK nature – are to be digitised and made available online by the British Library thanks to a £9.5m boost from the Heritage Lottery Fund. Wildlife highlights include a recording that helped to save the bittern from extinction in the UK and underwater recordings of killer whales made in the waters surrounding Shetland.



© Dorset County Council

703 species of wild plants can be found growing on the UK's road verges, according to a new study by Plantlife. The organisation is urging the public to sign a petition asking local councils to adopt its guidelines on how to manage the habitats for wildlife. Find out more at plantlife.org.uk

70,000 pictures were stitched together to create a 365-gigapixel panorama of Mont Blanc, Europe's highest mountain. It took an international team, led by photographer Filippo Blengini, 15 days and 35 hours of continuous shooting to capture the mountain in its entirety, using a Canon EOS 70D and a 400mm f/2.8 lens fitted with a 2x teleconverter. Explore the photograph at in2white.com

2 elephant poaching hot spots in Africa have been identified; Tanzania has been revealed as the worst area for poaching, together with nearby parts of Mozambique. Scientists located the hot spots by analysing the DNA from confiscated ivory and matching it to the DNA profiles from the dung of elephants living throughout the continent. It is estimated that more than 50,000 African elephants were lost to poaching in 2013; researchers say the new data may increase international pressure to stop the killing.

OUT THERE

IN PRINT

The Falkland Islands and their Natural History: Images and observations by a naturalist

Ian J Strange

» Design in Nature

» 9780955070846

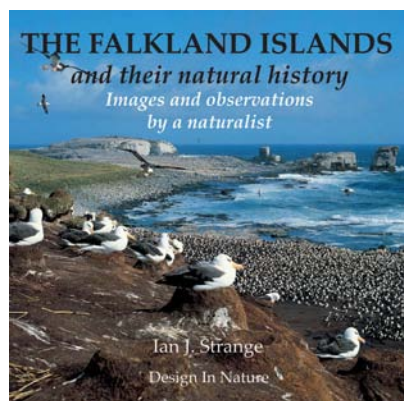
» Hardback, £28

Before picking up this book, my knowledge of the Falkland Islands was largely dominated by the war of 1982. This limited impression quickly dissolved after reading the first few pages of *The Falkland Islands and their Natural History*. Putting its history and identity as a British overseas territory to one side, naturalist and author Ian J Strange presents this South Atlantic



© Ian Strange

© Georgina Strange



archipelago as a place abundant with wildlife and varying terrain. Black oystercatchers, rockhopper penguins, black-browed albatross, elephant seals and short-eared owls are just a few of the animals that reside on the Falklands – and Strange presents them all here in his stunning imagery. Beginning the book with the first sightings of the islands by European explorers in the early 16th century, Strange then takes you through the area's different coastal regions, offshore islands, mountains, lowlands and plains. Living on the

Falklands since 1959, Strange has been instrumental in initiating conservation projects to preserve the wildlife and landscapes. Through his observations, discoveries and images of the 778 islands and islets, Strange shows the transformations, both natural and sociological, that the islands are currently experiencing, and asks what the future may hold for them. A limited edition of 250 books is available. Signed by the author and presented in a special slipcase, each book is priced at £35 and can be purchased from designinnature.com.

above (left) Blinns Stack and rockhopper penguins, Beauchene Island.
above right (top) Carcass Island, a stroll in the mist.
above right (bottom) Steeple Jason Island.

The Shark and the Albatross: Travels with a camera to the ends of the Earth

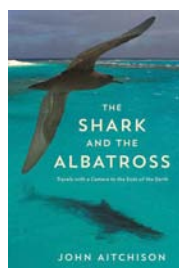
John Aitchison

» Profile Books

» 9781781253489

» Hardback, £17.99

Ever wondered what it's like to be one of the world's leading wildlife cameramen? Filming nature documentaries for the likes of the BBC and National Geographic over the last 20 years, John Aitchison has encountered some of our planet's most remarkable animals, including polar bears, penguins, seals, whales, sharks and lynx. *The Shark and the Albatross* comprises Aitchison's personal diaries made on some of his most thrilling expeditions. Revealing some of his most memorable moments when on location, Aitchison takes us behind the scenes and gives insights into the adventures of filming wildlife for television. The book shows how prose can, at times, be more evocative than pictures.



APPS FOR LIFE

A selection of the best smartphone apps to help you stay safe, keep on track and film your outdoor adventures this summer...

Hyperlapse

Instagram has migrated to video with its new creation Hyperlapse. By using in-house stabilisation technology, this app smooths out footage to give cinematic quality, even if it's been shot handheld. This is a great way to experiment with video without using bulky tripods or expensive equipment.

Free; available from iTunes



For Android users we recommend Lapse It – ideal for trying out time-lapse and stop motion Full HD 1080p video.

Free; available from Google Play



Endomondo

Exciting developments at Endomondo: the social fitness app, which allows users to record their workouts and challenge friends, has been bought by major outdoor sports brand Under Armour. Ideal for when you want to remember your way to those lesser-known viewpoints, Endomondo tracks your long distance activities.

Free; available from iTunes and Google Play



Weather Maps

There's a number of weather apps out there and some are more reliable than others. WetterOnline's latest creation gives you accurate 24-hour weather forecasts from around the world, and features a rain radar, satellite imagery and storm information (each updated every 15 minutes) all in one map. Users can upgrade to WeatherMaps Premium for £1.99 per month to get an even more precise reading of cloud, rain and storm movement – all of which are updated every five minutes.

Free; available from iTunes and Google Play



First Aid by British Red Cross

Free, simple to use and potentially life saving, this app shows you what to do in an emergency. Even when on the top of the highest peak with no internet connection, you can still access information, as all of it is stored in the app itself. With videos, interactive quizzes and step-by-step advice on what to do in critical situations, download this essential app today.



Free; available from iTunes and Google Play

Uepaa! – Outdoor Safety

Recently made available to users in the UK, Uepaa! turns your smartphone into a life-saving, tracking, alerting and rescue device, even in areas with no mobile coverage. Designed for those who get their kicks out of solitary excursions to remote and wild places, this safety app includes an around the clock alert system to the nearest ground and air rescue teams, a location history of the last 24 hours and tracking technology so you can trace back your route.

Free; available from iTunes and Google Play



Stay on Track

Designed for hikers, walkers and cyclists, Quantaq's latest app, Stay on Track, is a simple-to-use mapping device that's accessible offline. Unlike other navigation apps, Stay on Track only uses GPS when the app is in use, helping to save battery life so you can stay out for longer. Using data from OpenCycleMap, you can get all the tracks and trails and contour information you want, so you know what to expect further down the trail.

£2.29; available from iTunes



For Android users we recommend Track Navigator, which, rather than showing the most direct course from points A to B, is designed to help you follow a pre-determined route created for other purposes – such as exercise or sightseeing.

Free; available from Google Play



Grid Reference Free

It says it all in the title: free to download, this app displays the grid reference of your current location. Quick and easy to use, this handy app supports UK Ordnance Survey grid reference to four, six or eight figures. The only drawback is that you need signal to use it.

Free; available from Google Play



For iPhone users we recommend GB Grid Ref Compass, which also provides your grid reference. £0.79; available from iTunes

SEEING THE WORLD IN BLACK & WHITE



Our top three recently released photo books, in which each photographer has captured their subject's majesty and beauty in monochrome...

Territories of the Soul

Kenro Izu

» Skira Photography » 9788857224756

» Hardback, £34.95

Travelling around some of the world's most awe-inspiring and influential religious architecture, Kenro Izu's continued research into ancient religious wonders culminates in this breathtaking masterpiece. Moving from opulent temples to serene mountaintops, Kenro mimics the builders of old by adopting 19th-century photographic and printing techniques to pay homage to these amazing examples of religious heritage. Some of the sites photographed will be familiar (such as the pyramids and Stonehenge) yet prepare to view them in a new light as Kenro's distinctive style brings the unique atmosphere of these wonderful locations to life.

Review by Peter Horne



© Kenro Izu



© David Parker

Myth and Landscape

David Parker

» Kehrer Verlag » 9783868285895 » Hardback, £38

By using a panoramic camera, lengthy exposures and isolated landforms found in the sea or desert locations, David Parker's aim to present images 'where geology is altered in the mind into the stuff of myth' is achieved here to powerful effect. The sites of the chosen rocks and stacks remain unknown; all we are told is that they can be found in remote areas only disturbed by the elements and occasional bird cries. Divided into two sections, *Myth and Landscape* combines two series Parker made in parallel: *New Desert Myths* and *Sirens*. With both bodies of work similar in style and motif, this book is sure to stir your imagination.

Matterhorn: Portraits of a Mountain

Nenad Šaljić

» Orada & Galerie Rigassi Bern »

9783033050679 » Hardback, £65

Referred to by some as 'the mountain of mountains', the Matterhorn is one of the highest summits in Europe, making it a mecca for painters, climbers and photographers. Similar to Japanese woodcut artist Katsushika Hokusai's 36 views of Mount Fuji, here Croatian photographer Nenad Šaljić focuses on capturing the essence of the almost perfectly shaped pyramid peak that is the Matterhorn. Alongside his 43 black & white pictures, Šaljić includes historic moments related to the mountain.



© Nenad Šaljić

THE BIG VIEW

EXHIBITIONS

Saltwick Sunrise, Saltwick Bay, Whitby, August 2011 © David Neve

1 Light and Land on the Mall

» Mall Galleries, London

» 2 to 10 August

Giving amateur and semi-professional photographers the chance to have their images displayed in a prestigious fine art gallery, Light and Land on the Mall is sure to bring landscape photographers from across the UK to London's Mall Galleries this August.

The exhibition will showcase work by 100 photographers who've joined Charlie Waite and his team on a Light and Land workshop since the company's inception 25 years ago. Pictures by Light and Land participants who are now regarded as leading photographers in the field, such as Valda Bailey, will be among those featured.

Alongside the exhibition visitors can take advantage of the series of talks and portfolio critiques taking place throughout the weekend of 8 to 9 August. Speakers include former picture editor of *The Times* turned landscape photographer Paul Sanders and photographer and writer Clive Minnitt.

lightandland.co.uk



2 Atkins CIWEM Environmental Photographer of the Year

» Grizedale Forest, Cumbria

» To 6 September

On the first stop of its UK tour, an exhibition of 111 winning and highly commended images and films from this year's Environmental Photographer of the Year will be on show at Cumbria's Grizedale Forest.

Selected from more than 10,000 images by photographers



Watering Melon © Uttam Kamati

and filmmakers living across 60 countries worldwide, winning entries were judged on impact, composition, originality and technical ability. This year's first prize was awarded to Uttam Kamati for his image *Watering Melon* (see left).

His photograph depicts a husband and wife tending to watermelon saplings on the Teesta riverbed in West Bengal, India. Uttam Kamati's image encapsulates the competition's

BIRDFAIR

» Rutland Water Nature Reserve, Egleton » 21 to 23 August

Supporting global bird conservation and celebrating the whole spectrum of the birdwatching industry, Birdfair is one of the largest festivals in the UK celebrating these



Rutland Water Nature Reserve, courtesy of Birdfair

wonderful animals. With popular wildlife presenters Chris Packham, Simon King and Mike Dilger making an appearance throughout the three-day festival, and with six event locations for visitors to choose from, this year is bound to match up to the high standards of previous events.

OP readers may be interested in listening to the talks: A new paradigm in birding: digital SLR video by Jessie Barry, Brian Sullivan and Chris Wood; and Scotland's best birding in just three days by Ian Ford.

Three-day tickets cost £31.50 and can be booked at birdfair.org.uk

Hide at Rutland Water Nature Reserve Courtesy of Birdfair



SCOTTISH NATURE PHOTOGRAPHY FESTIVAL

The Old Man of Storr, Skye, Scotland © Alister Benn



European Lynx, Switzerland © Laurent Geslin



» Battleby Centre, near Perth » 12 to 13 September

Bringing nature's remarkable stories to life, this year's Scottish Nature Photography Festival has an impressive line-up of speakers, stunning imagery and informative workshops to inspire you to get out and enjoy all that the landscape has to offer. Speakers include Cairngorms-based photographer Neil McIntyre, landscape husband and wife team Ted Leeming and Morag Paterson, wildlife and conservation photographer Sam Hobson and writer and flower photographer Sue Bishop. Other highlights include Mark Hamblin's workshop on garden bird photography and James Shooter's tutorial on how to film wildlife effectively.

Weekend tickets cost £99 and can be booked at snpf.co.uk

ethos, which is to enhance an international audience's understanding of the causes, consequences and solutions to the issues of climate change and social inequality.

forestry.gov.uk/grizedale



Cantabria © Linda Lashford

3 Songlines

» Joe Cornish Gallery, Northallerton

» 22 August to 23 September

Using the words turbulence, quest, serenity and song to describe her work, Linda Lashford is inspired by poetry to create her evocative pictures of the landscape. Mainly focusing on woodland, rivers, shoreline and abandoned buildings found across western Europe, Lashford's way of photographing the world is



Heather at Sunset, Egton Moor © Richard and Janet Burdon

intriguing by posing more questions to the viewer than they can answer.

joecornishgallery.co.uk

4 Northern Light

» Belmont Studios, North Yorkshire

» To 6 September

Often found photographing remote places across the Yorkshire coastline, husband and wife Janet and Richard Burdon have developed a deep connection to this part of the UK. With light as the fundamental theme for this exhibition, the show includes a selection of their favourite colour and monochrome images, plus recent work

taken during the winter months. belmontstudios.co.uk

5 Chichester Camera Club Summer Exhibition 2015

» The Assembly Rooms, Chichester

» 15 to 22 August

An estimated 250 prints created by beginner, intermediate and advanced members of Chichester Camera Club will be on show this August. Alongside the vast collection of prints there will also be a rolling slideshow of 150 images projected on a monitor. If planning a visit, please note that the venue is closed on Sunday 16 August. chichestercameraclub.org.uk



Crested Hawk Eagle © Ann McDonald ARPS

NAVIGATE THROUGH THE MOUNTAINS THIS SUMMER

Brushing up on your navigation skills can be useful when hiking to remote locations for your photography. With the warmer season being a great time to learn, we've picked a handful of courses that will help you go further into the wild



© Karl Midlane

Complete Navigation

» Plas y Brenin, Conwy

» 31 August to 4 September

This five-day course goes from looking at traditional methods of navigation (using a map and compass) to trying out modern devices such as GPS systems. With the stunning scenery of Snowdonia to enjoy, this course will give you the skills and confidence you need. Another course runs from 19 to 23 October.

Course costs £470 and includes food and accommodation; book your place at pyb.co.uk

Two-Day Navigation Course

» Ingleton, North Yorkshire

» 3 to 4 October

Run by co-operative Lupine Adventure, techniques covered on this two-day course include making good route choices and estimating the time each particular route will take; using relocation strategies to get back on track; navigating a day's walk without having to constantly refer to a map; and finding your way when visibility is poor.

Course costs £99; book your place at lupineadventure.co.uk by 12 September

Navigation and Hill Skills

» Glenmore Lodge, Inverness-shire

» 14 to 18 September

Informing you on how to navigate in poor visibility, what to do when you're lost and how to get to grips with a map and compass, this comprehensive course also covers route planning, how the weather forecast can influence your journey and what equipment you'll need. At the beginning of the five days, participants will practise in the centre's local forest with the aim to then make all the decisions when out in the bigger hill environment.

Course costs £510 and includes food and accommodation; book your place at glenmorelodge.org.uk

Lake District-based Mountain Navigation Skills Training Course

» Lake District National Park, Cumbria

» 26 to 27 September

Aimed at helping you venture into mountainous regions of the UK with confidence, this two-day course is run to Mountain Leader Training standards in the Kentmere area of the Lake District National Park. On day one, participants will travel to Green Quarter Fell and be introduced to basic map-reading and navigation techniques. On day two, the group will hike further up the Kentmere Valley to walk part of the Kentmere Horseshoe.

Course costs £80; book your place at kendalmountaineeringservices.co.uk

Your letters

Write to us! We love getting your views and responses; email claire.blow@thegmcgroup.com

LETTER
OF THE
MONTH

Mindful photography

Thank you for running Chris Weston's inspiring and brave series, 'A photographer's guide to life on Earth'. Granted the superb quality of much of the content of *OP*, this has to be one of the best and most thought-provoking series you have run.

I am sure that many of your readers, like me, want to be better photographers. We have read all the books, got the kit and trained our photographer's eye – and yet we are still not getting there. What I believe Chris is saying is that image making is not about technical skill or ability – it is in the mind. I agree – objective reality is a chimera; we don't photograph what we see, we photograph what we think we see. In my view, the notion of pre-visualisation is a distraction. It assumes that there is an ultimate reality out there such that, if only we can anticipate it, we will be able to 'get the shot'. What, in effect we are doing is 'pre-realisation', we are constructing our personal version of reality, and that is the reality we communicate when we press the shutter. Chris's allusion to quantum mechanics is challenging and thought-provoking, but his overall message is spot on. Reality doesn't subsist 'out there', it's in here – it's in our heads – and we need to think about how we train our mind, not our eye.

Bob Ryan, Tetbury

Lochnagar viewpoint correction

I am a long-term subscriber to the magazine and, although I live in greater London, I have been visiting Royal Deeside at least twice a year since 1992 to stay in Ballater.

The Lochnagar viewpoint on page 51 in the July issue is inaccurate (OP193). The nearest food, drink and accommodation is in fact in Ballater, which is well supplied with hotels and B&Bs, and very much closer than Braemar which you list. In addition, the Fife Arms Hotel you list is currently closed for refurbishment and will not open until 2017.

Douglas Paterson, via email

A shared experience

Steve Watkins' editorial in the July issue ('History on the brink', OP193) hit a chord with me.

Both my parents have passed and the photo albums of shared family holidays and events are a treasured possession.

Similarly, the four albums of hand-printed photographs I inherited of my grandfather, DJ Davies, of family and friends in the Rhondda valleys during the 1920s, give me a glimpse of a world with which I am proud to be associated, but never experienced.

As photographers we choose to celebrate light, by recording its endless variety. Getting up in the middle of the night to capture the dawn, for example, is a solitary pursuit. By printing the results, however, we are sharing these experiences. This is something that should not be underestimated, as it may have significance with someone today, or sometime in the future.

Nic Davies, via email



above Red campion (left) and bee orchid by Eleanor Coate.

Botanical wonders

I was so encouraged to read Laurie Campbell's article on the merits and delights of flora photography (*Life in the Wild*, OP194).

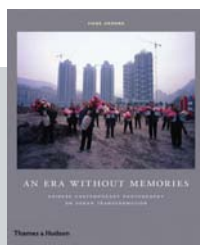
Photographing wildflowers has been my passion since I took up photography 10 years ago, and I am gradually building up an archive of images of British species – from the most common to those that are threatened. This interest is taking me on a wonderful journey, which began with making botanical style portrait images. Later, a fascination with the

intricacies of flower structure led to a five-day botany course at Kew gardens and the development of macro photography skills. Now I'm on the road to combining the botanical and macro techniques to develop a more artistic approach.

I'm learning and enjoying so much about photography, but also botany, conservation and the origins of the intriguing names of our wildflowers. Pursuing images of flora is not second best, nor is it an easy option: it has the same challenges, frustrations and joys of other wildlife genres. National exhibitions and competitions are beginning to recognise this. In 2014 I was fortunate to have two images shortlisted in the Small World category of the Outdoor Photographer of the Year competition, which has encouraged me further still.

For me, there is no better time spent than in a meadow on the South Downs exploring the amazingly beautiful world of flora with a camera.

Eleanor Coate, Horsham



September's letter of the month winner, Bob Ryan, receives a copy of *An Era Without Memories*, published by Thames & Hudson, worth £29.95.

This powerful book brings together photographs by 30 of China's most talented artists exploring the rapid urbanisation of their country. Featuring a wide variety of approaches – including black & white sets, hand-tinted pictures, panoramic images and collages – this is a must-have collection for photography aficionados and anyone with an interest in Chinese culture.

Find out more about Thames & Hudson's range of photo books at thamesandhudson.com

Thames & Hudson

Religion and photography

I write in response to Mervyn Benford's comment about how Christian groups try to prove religion by selective application of science ('The power of thought', OP193). I was quite surprised that such a comment, usually held in reserve for specific debates about origins, not photography, would foul the pages of *OP*. As a Young Earth believer, I do take umbrage at such a pointed suggestion, especially as I understand the magazine is supposed to be for photography purposes, and not biased toward any religious or ideological/philosophical persuasions? I do understand that this is Mr Benford's opinion, and that the majority of your magazine does have an evolutionist 'flavour', which I tolerate and bypass where necessary. But can we leave the ideological sarcasm for the scientific debating community, and let the magazine focus on its namesake? I feel that if this is a prevalent emerging trend you may lose the subscriptions of those outdoor photographers who believe in a world created, not evolved, and there are quite a few of us.

Matt Smith, via email

Index idea

I agree with Brian Dodson regarding an index in *OP* ('Finding your way', OP192). I enjoy the magazine and there are articles that would be good to refer back to, even the location guides. I photocopy those that are local and could be of interest, but it would be great if I found myself in another area and had references.

Years ago, when I was much younger and foreign travel was more possible, I had a subscription to *Wanderlust*, which printed a colour-coded index on the very back page every six months. Are there any other magazines that do that? Perhaps *OP* could do so this in the future?

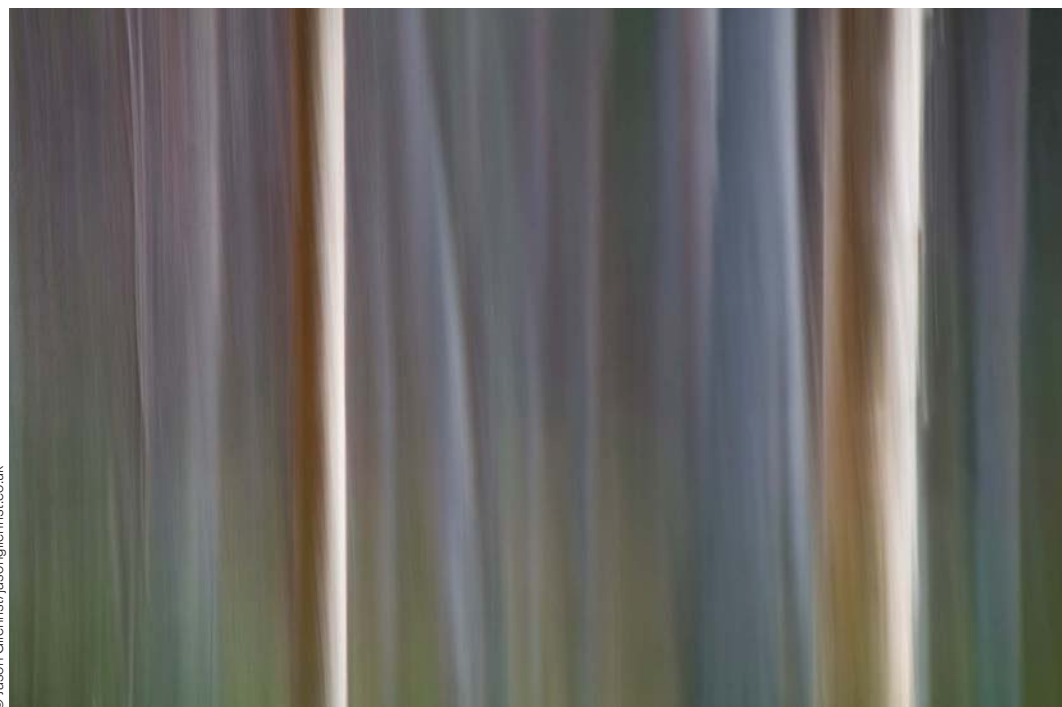
David Hawkes, via email

The trouble with trees ▼

I am constantly struck by the value of trees. And yet, while I love trees and enjoy forest walks, I wrestle and flounder to capture their interest and beauty through the lens. It was therefore great to see Russ Barnes' article, 'How to create tree images with soul' (OP192). His insight was appreciated, but as much as I picked up tips on how to re-approach photographing trees, I also realised that I find it difficult to appreciate woodland images. I mean no offence to Russ here, but while I found some of his images standouts, the others failed to grab or hold my attention. I now realise that, without a conscious effort, I have solved my own problem of photographing and appreciating trees and woodland by taking an abstract ICM approach. I created a gallery on my website early this year, entitled Abstracts with Trees – and it was only upon reading Russ's article that I appreciated my own solution to the messy-complexity problem that forested areas can embody. For me, woodland continues to present the great photographic conundrum – so stimulating to experience, and yet so challenging to photograph engagingly.

Jason Gilchrist, via email

below 'The Black Wood of Rannoch'; one of Jason's abstract tree photographs.



© Jason Gilchrist/jasongilchrist.co.uk

Moving water issue

I would like to assure Jan Hamilton of Ballachulish that she is not alone in seeing water rendered milky by long exposure as lifeless and boring ('Go with the flow', OP193).

Back in the 1950s, many photographic diaries and pocket books included a table giving shutter speeds to render water realistically. The optimum was between 1/25sec and 1/100sec. Water that appeared milky was rightly seen as a relic of a past age when plates were too slow to allow a realistic rendering. Those current images that embrace this fad will quickly date, like the fashions for wonky wedding pictures and the tobacco skies of yesteryear.

Eric Houlder, via email

I thoroughly agree with Jan Hamilton. Having retired to the north-west Highlands of Scotland some five years ago and taken photography more seriously, including subscribing to *OP*, I grimace with gritted teeth every time water in motion is depicted as cotton wool. Moving water has so much detail and deserves to be shown as vibrant and alive. I appreciate the 'freeze' shot might not be desirable, but please, please let's have more of a subtle approach in Photoshop.

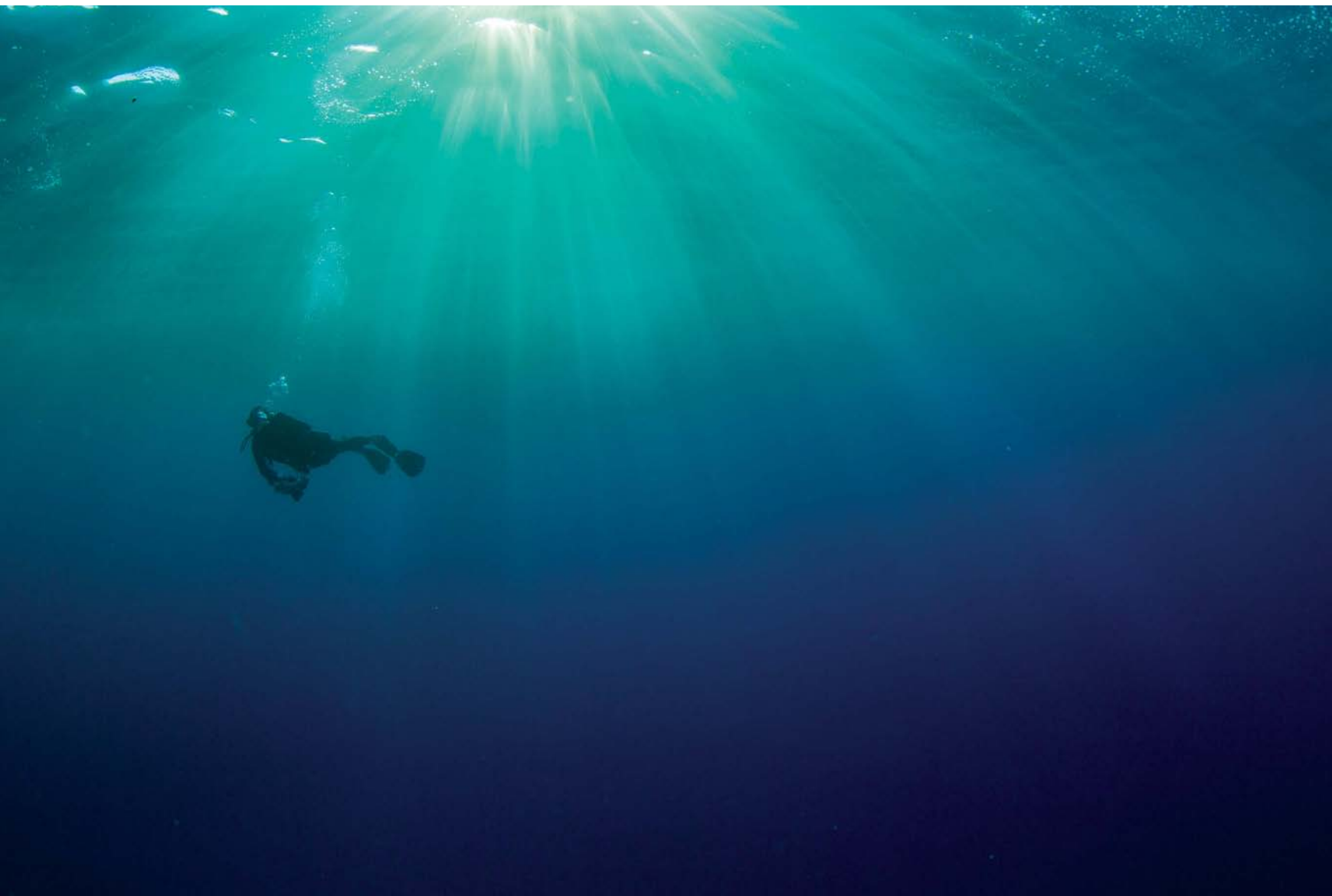
Richard Stark, Ardnamurchan

Jan Hamilton is not alone in detesting these images of 'dead' water, all movement destroyed.

Every month I eagerly open your magazine, but recoil at the two or three images always present of excessively blurred water. They are the product of a tripod and ND filters, not the ability to create a balance between water and its surroundings.

I have spent 50 years manipulating images, since long before the digital era – which has made it so easy to enhance or destroy the atmosphere of a photograph. Regarding the controversy of how much digital adjustment is acceptable post-capture, I think one of your contributors recently got it right when he said that a minute per image is acceptable; after that he considered the photograph a failure.

Graham Smith, Cheshire



IN CONVERSATION WITH...

Fergus Kennedy

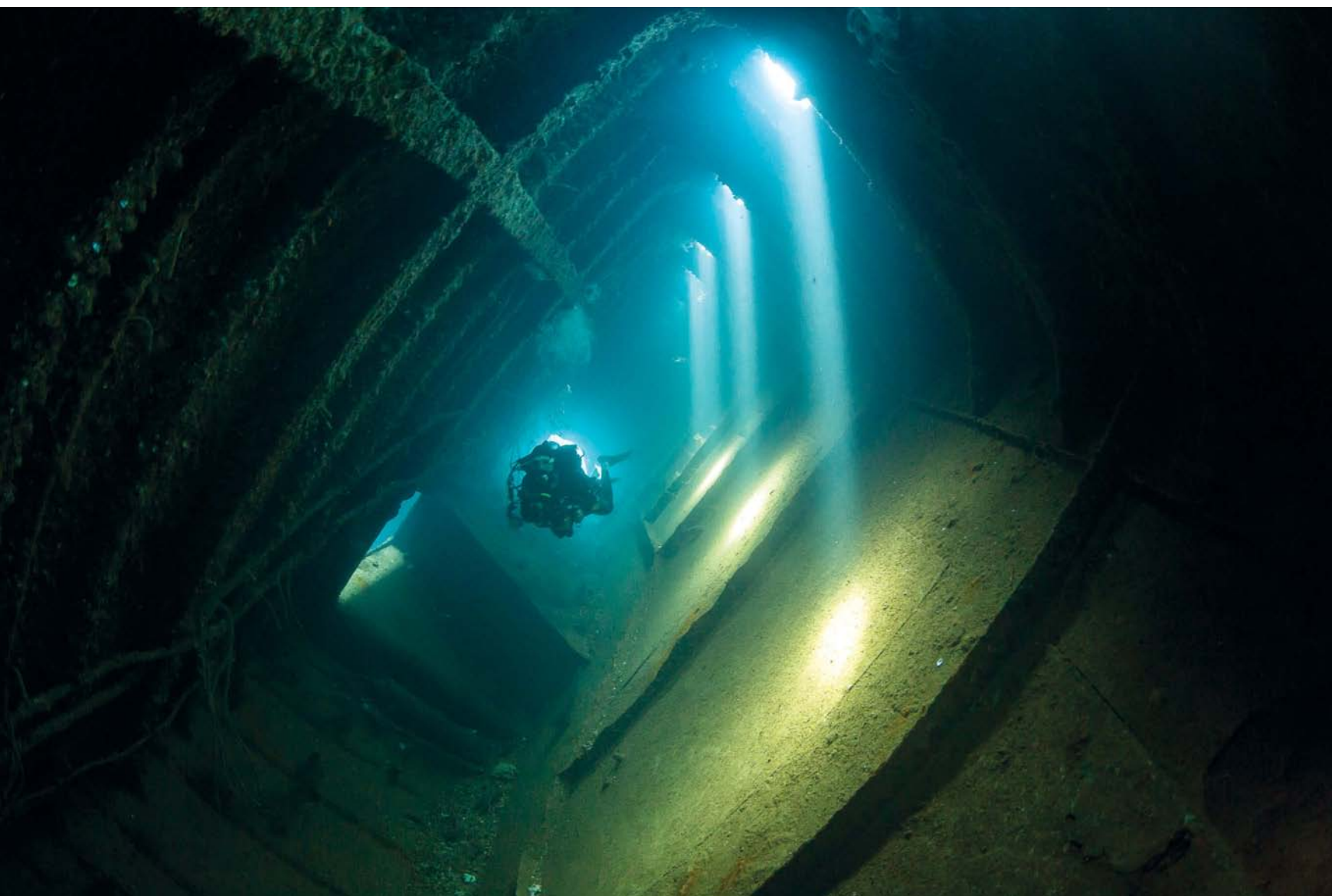
These days, to make a career with a camera you need to be multi-skilled and passionate about your subjects. Marine biologist, photographer and filmmaker Fergus Kennedy has both these characteristics, and is always on the lookout for the next new wave to ride

Interview by Steve Watkins

More than ever before, there is no prescribed route to making a living from photography, and it can seem almost impossible to plot a career path through the mountains of images we are exposed to every day. Although everything on this front seems to have changed for the worse in recent years, the fundamental building blocks of turning your creative streak into something the bank manager

can understand are still pretty much the same.

Firstly, of course, you need talent and an ability to explore new ways of perceiving subjects; nobody can expect to get noticed if they produce 'same as' work. Critical to this is having a deep passion for and knowledge of what you are photographing, which can help you see things in a different way to everyone else. Then, there are the abilities to build



relationships, take chances and be open to new opportunities: you don't see ads for 'the next Canon campaign photographer' in the newspapers. But perhaps the underlying skill that links all of these things is having a willingness to explore. Put all these together and you are pretty much looking at the profile of Sussex-based photographer and filmmaker Fergus Kennedy.

It can seem a little clichéd to claim to know what you want to do with your life when you are young and haven't had much experience, but Fergus knew early on that he wanted to do something with wildlife and the outdoors. He says, 'I remember as a child loving exploring outdoors, but I was particularly drawn to the sea because I didn't know what was in there; it was the mystery of it. I first put on a mask and snorkel when I was four years old during a family holiday to the Mediterranean, and was amazed by how clear the water was. We then started holidaying every summer on the Scilly Isles, and I can recall my parents making wetsuits for us – you probably couldn't even buy wetsuits in those days, certainly not ones for children. They made the wetsuits by buying bits of neoprene and gluing them all together. My dad always had that sense of adventure and love of trying new things too. He was one of the first windsurfers in the south-east, after he

bought a windsurfer from a shop in Newhaven. It was one of the first windsurfers in the country and nobody really knew what it was, so nobody wanted to buy it; but my dad did. I was really lucky to have parents who were on the same wavelength! They are definitely one of the big influences on me. My dad was also a keen photographer and did a lot of brochure photography for his company, so there were always cameras around for me to play with.'

On the basis of his Mediterranean snorkelling experience and further exploration of the sea during the holidays to the Scilly Isles, Fergus decided he wanted to be a marine biologist, and he focused on this for his education. After completing a degree in zoology at Oxford University, Fergus admits he went on to become a 'perpetual student for a while. I did several degrees, and then a PhD. For that I was based in Chile for three years, which was a great environment for exploring and taking photos; I used my camera a lot then. I did it all on a shoestring budget but had so much freedom. I didn't even have a car while I was there, so used to take all my camping and mountaineering stuff on the bus. I even took all my windsurfing gear on the bus at times. I was initially there on my own and there was nobody else who spoke English. I remember thinking, I'm not even

opposite A diver near the surface in the northern Red Sea.

above A diver inside the wreck of the Giannis D in the Red Sea.

>







previous spread
The underside of a wave breaking over a reef in the Red Sea.

above A WWII era truck inside the wreck of the Thistlegorm, Red Sea.

opposite (top)
A dugong takes a breather from his seagrass lunch in the Red Sea.

opposite (bottom)
A young whale shark nears the surface in the Gulf of Tadjourah, Djibouti.

going to be able to talk to anyone, I'm going to be here on my own for three years; what have I let myself in for? But I think there is a stubborn streak in me, and I thought, no, I'm going to stick this out.'

Gradually Fergus did meet other English-speaking people, including some Aussie surf guys with whom he enjoyed numerous exciting and adventurous trips. 'We visited places with absolutely world-class surfing breaks, and there were no other people there. After getting the bus for three to four hours, we would then walk five miles or more with all our surf and camping gear to the beaches. Inevitably, the waves would pummel me while the Aussies guys were doing stand up tube rides! It was really good fun. There was also a great place for snowboarding, on the side of a volcano, that we used to regularly travel to. Of course, by the end of the three years I didn't want to go home; I'd grown to love it and had a whole bunch of friends out there.'

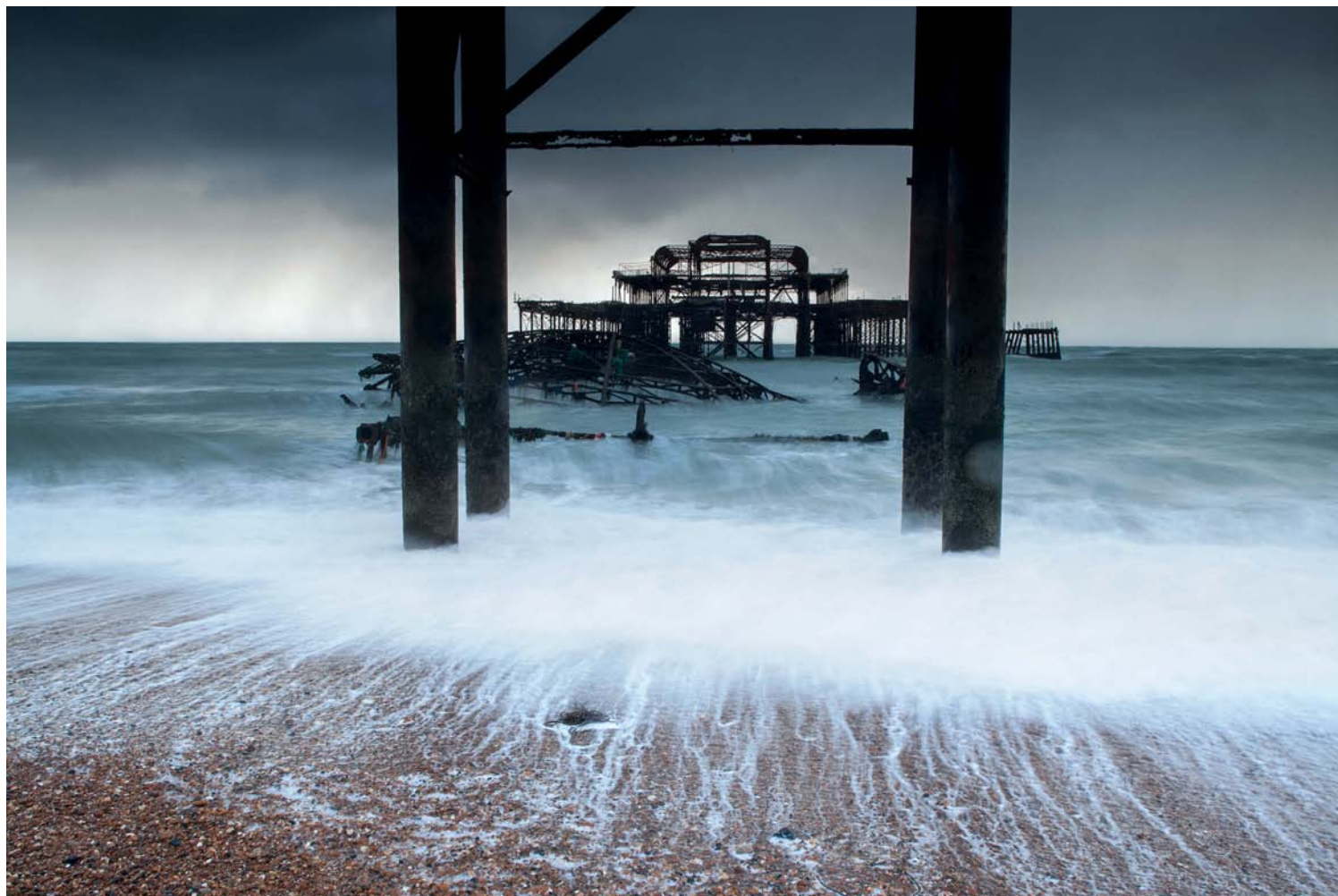
Following his research work in Chile, Fergus headed to Oman to work as a marine consultant. 'I set the job up via a friend from university who was living out there. I worked on all sorts of interesting stuff, including the big oil spill clean up from the first Gulf War, in 1991 – it was incredible that 10 years after the war they were still trying, with UN funding, to clean that up. I also did a lot of offshore projects, such as a seaweed survey. I had to assess the seaweed around the coast of Oman to see if they could exploit it on a commercial basis. Cameras became a part of what I needed for the job, and I found I enjoyed taking pictures. In Oman it was very much about shooting scientific photos, such as taking a picture of a square metal frame, looking straight down at the seabed and seeing what

was there. Then we would go back and look at it again a year later. If you wanted to take a picture of a fish you would take it as an ID shot, so it was easy to see what species it was. The creative side had always been in me, though; I enjoyed doing art, drawing and painting at school but I hadn't done any for ages. So when I was diving I found that world to be amazing, and inevitably wanted to convey it in a more creative way. I endeavour to show the beauty of a place or an animal, rather than depicting the horrific environmental degradation. Which approach to take has been an ongoing debate for quite some time in both photography and television circles. People such as David Attenborough are very clear that they want to show the beauty of it and get people to appreciate it, as they don't always react well to being lectured at and seeing the more challenging stuff. But there's a place for both approaches.'

It was during his stay in Oman that Fergus began taking his photography more seriously, and started writing features about his outdoor and underwater activities and travel experiences for local magazines. Although the diving in Oman was good, he also spent time travelling to dive locations in the Red Sea specifically to take photographs, as 'the water clarity there is that much better and the corals are more plentiful and colourful.'

Then came what Fergus describes as his 'lucky break'. He was offered a trip to Djibouti to photograph the large aggregations of whale sharks they have there at certain times of year. 'I was shooting video and stills, and spent a day snorkelling with my Canon EOS 5D in an Ikelight housing and ended up getting a whole load of stills I was really pleased with. Most of them came in the space of an hour, when the light was low, the sea was calm and there were lots of whale sharks around. I got one





above A wave breaks close to the derelict West Pier in Brighton.

shot that was commended in the Wildlife Photographer of the Year competition, and after that Canon got in touch and I started working with them on their marketing campaigns. That was the first time I started earning a decent income from photography.'

Fergus feels that knowing about animal behaviour is a crucial aspect of getting images with impact. He says, 'People now routinely swim out of cages with great white sharks. The thought of that would have terrified me some years ago, yet with the growth in knowledge about the subject you realise they are not the mindless killers most people think they are. A lot of sharks, particularly great whites, rely on ambushing their prey, so they often attack in poor visibility, or if they see a sea lion lying asleep on the surface that's not really paying attention. Yet in a place in Mexico there are great whites all around and sea lions swimming among them – they are not frightened at all because they know they can outrun and outmanoeuvre them. Some sharks will have a go at you from behind. The pelagic sharks, such as oceanic white tips that you see in the Red Sea, will definitely get a bit feisty. If there are several of them and two divers, it's recommended that you stay back to back so you can see what is going on all around, and so the sharks know that you can see them. When there is so much going on, it's easy to concentrate too much on the photography and forget about the diving element. You have to be really careful. I once came close to getting decompression problems on a wreck dive, where I was so focused on the imagery that I didn't realise that my depth alarm was going off.'

One of the things Fergus enjoys about shooting underwater

is the high level of gear required, which indulges the technology geek inside of him. This fascination and willingness to experiment with new equipment has recently led to him exploring the world of drones. 'When drones came out I got one, and it has already proven to be a good commercial decision. I shoot all sorts of things; a couple of weeks ago I was shooting 360-degree footage of some industrial estates with it. It's really exciting and the clients are thrilled with seeing their place from a new perspective. I wrote about buying the drone on my Facebook and LinkedIn pages, and, soon after, Canon got in touch about shooting some video footage for them with it for a new campaign. It's increasingly important to be good at both stills and film, as more and more clients are requesting both elements on a job. Although you can shoot 4k video and take high quality stills out of it, I still prefer to shoot the two separately, as I think it requires a different mental approach. Shooting 4k video is great if there is a fleeting moment and you are more likely to get it on film; you can then pick a still out of it. There are limitations with shutter speed though, so it's not so great for anything fast moving.'

Despite his love of the gadgetry, Fergus acknowledges that creating great imagery 'is still about the person behind the camera. It's all about knowing where to go and when to go, and then having the patience to stay there until you get what you want.' Aspiring professional photographers would do well to study how Fergus combines his rare skillset so successfully.

To see more of Fergus Kennedy's work go to ferguskennedy.com

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www.wildphotographyholidays.com





Exploring the art of creative long exposures, Pete Bridgwood uses intentional camera movement to capture an impressionistic representation of a quintessentially English seaside scene

Crafting impressionistic imagery offers an alluring distraction for those engaged in the more creative genres of photography. Visual emphasis of a spiritual connection between the photographer and their subject, rather than a strictly literal photorealistic capture, can intensify the emotional engagement of the person viewing the final print. Within just a few years of photography's invention, our pioneers quickly realised that the long exposures required to sensitise the earliest materials could be used creatively; either by creating double exposures by moving the subject to different positions to create a ghostly presence, or by celebrating movement within their images. Photography allowed us to visualise something that had never before been possible: the effect of visually slurring time and encapsulating it in a still image. Many easel painters, already threatened by the increasing popularity of hyperreal photographic representation, were inspired by such blurring of compositional elements. They realised the benefit of visual suggestion by emphasising less precise brush strokes and sweeps of colour, provoking a more imaginative response for the viewer; such experimentation led to the emergence of impressionism.

A subsequent synergy emerged, and over the intervening years photographers have drawn much inspiration from

the impressionists. Film users sandwiched intentionally overexposed slides together to create multiple exposures – the manual equivalent of Photoshop's layers. Defocusing and perhaps blurring or zooming one of the layers to create a swathe of colour, then superimposing a desaturated but sharply focused capture of the same scene could create beautiful, impressionistic results. The camera could be removed from the tripod and moved during exposure – what we now call intentional camera movement (ICM) – or a single frame could be exposed multiple times by disengaging the film advance while cocking the shutter. Many attempts were often necessary to achieve compelling results, however, and film was expensive.

Since the advent of digital photography, such methodology has undergone a metamorphosis; the experimentation and immersive repetition involved in the creation of a captivating composition suits the digital praxis perfectly.

I was overlooking the beach at Scratby from a high vantage point as these families basked in the sun with their canine companions; a very English spectacle. ICM often benefits from an exposure between 1/15th of a second and one second; we can force the required exposure in daylight by use of a dense neutral density filter. I combined the processed result with a blended texture layer in Photoshop to create my final image.

Scratby, Norfolk.
Fujifilm X-T1, Fujinon XF
55-200mm f/3.5-4.8 R
LM OIS lens at 140mm,
ISO 200, 1/5sec at f/5.6,
Lee Seven5 Big Stopper

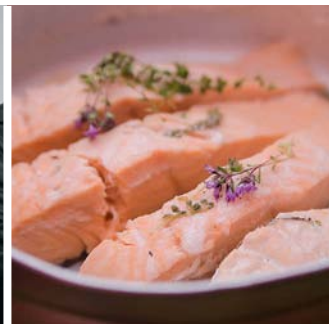
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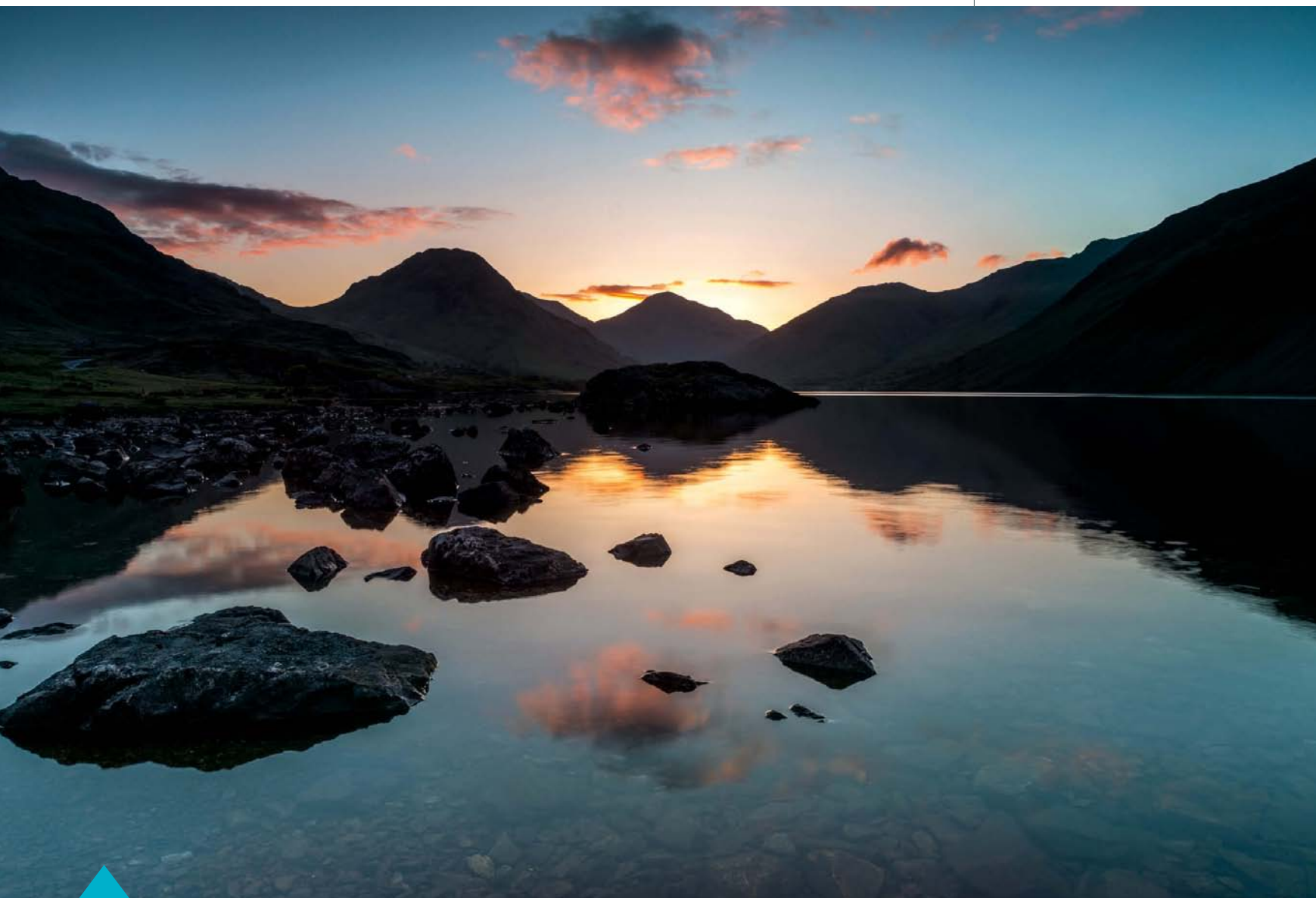


LEARNING ZONE

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THE MAGIC OF FIRST LIGHT

James Grant shows us how to make the most of dawn and sunrise

How to capture dawn and sunrise

Most landscape photographers would agree that there is something magical about heading out in the early hours for a dawn and sunrise shoot. James Grant guides us through what it takes to make the most of the experience and reveals how to capture stand-out images

It's certainly not a well-kept secret that capturing the low light of dawn or the rising of the sun leads to some of the most exhilarating moments in landscape photography, and that the resulting images can be among the most special in your collection. Get the planning right and you can be treated to golden glows and long shadows that stretch across the landscape. There's also the rewarding feeling that you are up witnessing incredible sights while most others are still asleep.

Of course, that's all in an ideal world. Quite often the weather puts an end to that, and an early rise is repaid with only an aerial blanket of grey cloud. At those times it's easy to think you should have just pressed the snooze button one more time and stayed in bed. These disappointments will pale into insignificance on the days when everything comes together and you are rewarded with a wonderful moment that you may never be able to repeat.

IT'S ALL IN THE PLANNING



Wild camp below Buchaille Etive Mòr, Highland. This isn't a far-from-the-road wild camp, but it allowed me to be there early and avoid bad driving conditions. Sony A7R with 17-40mm f/4 lens at 17mm, ISO 100, 1.6sec at f/11

A couple of the most difficult aspects of photographing sunrise are having to get up well before your usual waking time, and dealing with the uncertainty of what lies ahead. As tempting as it is, simply looking out of your window to check the current conditions isn't enough to accurately indicate what you will experience on location; so more often than not it's a case of taking a chance, getting out there and seeing what you get.

In the winter months, sunrises are easier to access, with fairly sociable start times. Summer months, on the other hand, can see you needing to be up as early as 2am, even to catch a sunrise from a viewpoint that is fairly close by. To avoid these mind-numbing early rises you may want to consider camping out overnight to ensure you are there before the action begins (bearing in mind any relevant wild camping laws and etiquette, of course).

Whatever your approach, you need to plan well. Look at photography guidebooks or *OP*'s location guide to give you ideas on where to go, and check maps to find spots that have a clear horizon to the east – edges

with steep drops that are east-facing usually work well. Apps such as the Photographer's Ephemeris and PhotoPills will help show you where and when the sun will be striking at any given time of the year – some spots have their prime times. Finally, photo sharing sites such as Flickr can serve as a great inspiration, especially if you can order the sequence of the photos by the date they were taken. This will allow you to see what you can expect at any time of the year.

Methodically pack your kit the night before – knowing instinctively where things are can be a significant help in the morning gloom. Ensure that all lenses and filters are clean and that your batteries are fully charged. Even in the summer months the temperature around first light is far cooler than it is in the day, and during the winter months it can easily be below zero in the hours before sunrise, so make sure you pack appropriate clothing. Although you might think you don't need a hat and gloves, for instance, it's better to have them with you; having to retreat due to being ill equipped isn't much fun. If possible, try to scout the location beforehand in the daytime to see what is on offer, and to visualise the position of the sun and your compositions; this will save time on the morning of the shoot.



Planning your trips can make all the difference between success and failure.

PRO TIP

» Set your alarm for earlier than needed – it always takes more time than you think to get going in the morning – and go to bed early enough to ensure you have good energy levels when you get to the location.



Shooting into the sun helped with the drama and composition of this shot from near the summit of Mount Snowdon.
Sony NEX 7 with 10-18mm f/4 lens at 10mm, ISO 100, 1/3sec at f/11, reverse graduated filter

TECHNICAL CONSIDERATIONS

The brightening sky of early morning combined with what is usually a comparatively dark foreground creates a high dynamic range throughout the scene – your camera needs some help to handle these contrasts. To avoid blowing out the sky or having overly dark areas in your photographs, either use a graduated neutral density filter or take bracketed shots and blend the exposures in post-processing.

Whichever route you choose, shooting in Raw format will help greatly when you start processing these types of images. While it is down to personal preference on how much you want to edit your photos, Raw allows you to effectively recover detail in blocky shadows and clipped highlights, and will leave your final images looking more balanced.

One thing you may wish to consider is whether or not to shoot into the sun or make use of the sidelight. Shooting into the sun produces high contrast, maximum impact shots, but be careful not to look at the sun directly. There is a time and a place for taking these types of shots, although it is best not to rely on it to make up for poor composition. Another popular way of shooting landscape scenes is by using sidelight. Sidelight creates long, rich shadows that boost textures within the landscape, giving images an almost 3D appearance.

Another thing to think about is how to focus your images. Autofocus is becoming more accurate, but in the high contrast light of sunrise it can often get confused and be slightly out. To ensure focus is accurate, look at using manual focus instead; done well, this will ensure your images are sharp.

PRO TIP

» A quick tip for nailing manual focus most of the time is to use live view; zoom into an area roughly one third of the way into the scene and check that it's sharp.



A graduated ND filter was used to help reduce the dynamic range of the scene at Mam Tor, in the Peak District, into something the camera could capture.

Sony A77 with 16-80mm f/3.5-4.5 lens at 16mm, ISO 50, 1/5sec at f/11, ND grad



Sidelight brings out the textures of the Quiraing landscape on the Isle of Skye.

Sony NEX 7 with 10-18mm f/4 lens at 18mm, ISO 100, 1/6sec at f/11, reverse graduated filter



The colours of dawn reflect in Wastwater, Cumbria. This was a very early shoot, at sunrise in June.
Sony A77 with 16-80mm f/3.5-4.5 lens at 16mm, ISO 50, 0.5sec at f/11

DAWN VERSUS SUNRISE

A common misconception is that dawn and sunrise are the same thing. Dawn, sourced from an old English verb meaning 'to become day', is the period of twilight from when the first light in the sky appears to just before the sun rises above the horizon. Sunrise describes the period when the sun clears and rises above the horizon.

Twilight is the time where the transition from dark to light (or light to dark at dusk) happens. During this time, no direct light falls on to the landscape, but it is the time when clouds are more likely to light up and the sky is going to glow. You also get more blue light in the scene – often referred to as the blue hour – which your camera readily picks up, even though to the human eye the sky still looks a dark colour.

For dawn shoots, you will need to pick your location very carefully. With no direct light falling on the landscape, photographs can look dark or flat; so try to head for places where you have reflective surfaces such as lakes, rivers or the coast. Any pre-sunrise light and colour in the sky will reflect well in water, even in wet sand.

As mentioned before, sunrise begins after dawn, once the sun starts to appear over the horizon. In practice, there is no set period of time to say when sunrise ends, but it is commonly accepted to be any time in the hour after the sun breaks the horizon – and it is often referred to as the golden hour.

Around sunrise, you generally get warm tones at first that gradually cool, and the light gets harsher as time progresses. During summer, sunrise can be over very quickly, while in winter it will generally last a lot longer.

PRO TIP

» You can find out when twilight and sunrise will occur at your chosen location by checking out applications such as the Photographer's Ephemeris and PhotoPills.



Not quite true sunrise, but rich, golden light breaks across the Conistone Fells after a wild camp – a case where the effort to be there was well worth it.

Sony A7R with 17-40mm f/4 lens at 24mm, ISO 100, 1/8sec at f/11



Early light strikes the top of Red Pike, looking from Fleethwith Pike.

Sony NEX 7 with 18-200mm f/3.5-6.3 lens at 18mm, ISO 100, 1/5sec at f/11

WEATHER

One of the major contributing factors to any early morning photography outing is, of course, the weather. It can be both your friend and your enemy, often within a few hours. Some of the most dramatic photos are captured on stormy days when the clouds roll by, casting brief snippets of light across the landscape. Conversely, a clear blue sky can make uninspiring photos.

Understanding the weather isn't something you pick up overnight, and you can't always rely on the forecasts either. Going out regularly to observe patterns and conditions will start to give you a good idea of how to maximise your chances of good photo opportunities. Predicting the weather for a sunrise can be especially difficult. Unlike sunset, you can't just look out of the window to see how conditions are developing. You have to consult multiple forecasts and wake up early to check the actual conditions. There are some useful websites to guide you, such as sat24.com, which shows cloud coverage, and meteo.co.uk, which offers a rainfall radar, and the Mountain Weather Information Service (mwis.org.uk) produces forecasts for eight mountain areas in England, Wales and Scotland.

Periods of high pressure in the late evening are usually a good indicator of how the next morning may play out. In the cooler months, the associated clear skies aren't always a bad thing, as temperature inversions are common and mist and fog often accumulate in valleys – this can be a landscape photographer's paradise when the conditions are ripe.

right Mist lines the valley in the distance, from Castlerigg stone circle. The image was taken in the soft light before the sun had risen. Sony A700 with 20mm f/2.8 lens, ISO 160, 1/10sec at f/11

below A cool, clear night ensured that the Derwent Valley was misty, creating great photographic conditions from Black Rocks. Sony A7R with 17-40mm lens at 17mm, ISO 100, 1/6sec at f/11





Red light strikes the top of Mount Snowdon, from Llynau Mymbyr. Sony A77 with 16-80mm f/3.5-4.5 lens at 55mm, ISO 50, 1.6sec at f/11

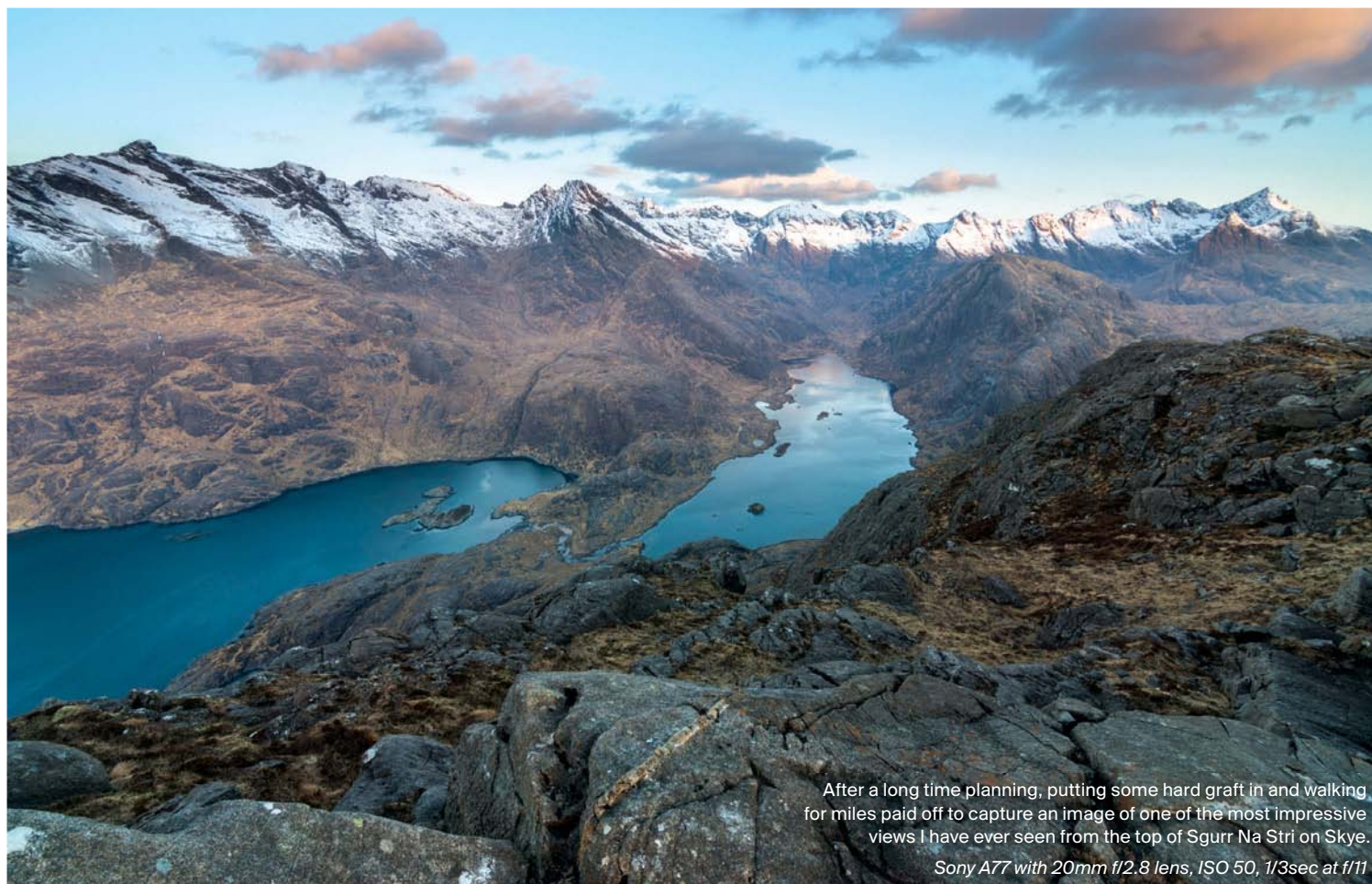
Interesting early light facts

There are three stages of dawn: astronomical, nautical and civil. Nautical dawn is when things start to become practical for photographers. Objects start to become visible and clouds start to light up. Nautical dawn formally occurs when the sun is 12° below the horizon, and at this point you should be able to determine roughly where it's going to rise.

The further north you travel, the later the sun will rise. In the summer months, far northern latitudes will have a sun that never rises or sets; the 'golden hour' can last all day.

The first light that reaches the landscape is redder in colour because it is scattered through dust, air and water particles in the atmosphere. As the sun rises, the light becomes less scattered and therefore appears whiter the higher it gets.

When the sun first appears above the horizon, it is actually an optical illusion. This is due to optical refraction in the atmosphere; the sun has technically not yet risen.



After a long time planning, putting some hard graft in and walking for miles paid off to capture an image of one of the most impressive views I have ever seen from the top of Sgurr Na Stri on Skye.

Sony A77 with 20mm f/2.8 lens, ISO 50, 1/3sec at f/11

GETTING CREATIVE

So how do you make your photographs stand out among the work on show from the ever-growing community of outdoor photographers? The main criterion is that more often than not nowadays you need to go further than the norm in terms of your approach and creative thinking. The bright oranges of sunrise and sunset and other vividly rendered scenes are commonplace, in an attempt to wow viewers, but don't feel that you have to follow suit; originality of thought is a valuable currency in a congested arena.

You should be able to dissect your image after taking it and explain exactly why you took that image. Aim to be able to justify your composition: why did you include certain elements and exclude others? Stunning light doesn't excuse poor composition, even if it can mask it to some extent. Set high standards and check every element within the frame before pressing the shutter (when there's time to do so, of course). To challenge yourself creatively and to differentiate your photos from others, try taking landscape photos outside of the golden

hour. Once you start producing visually pleasing compositions in tougher light conditions, you can apply the lessons learned to photographing sunrises. Also, try shooting scenes from different heights; climb a hill or lie down low – it's an old trick that will help your images be more compelling, as viewers are used to seeing the world from normal eye level.

When possible, shoot an image or series of images that tell a story. It doesn't have to be a groundbreaking one. Something as simple as a series of photographs showing the influence of human activity on a landscape, or the impact of heavy rain or snow, can be

enough to lift the meaning. Knowledge of historical uses of and references to a landscape can also feed into the process of producing photographs that go beyond the obvious, so try to do as much background reading about a location as you can.

PRO TIP

» Having a deep passion for your subject and the production of the images should help you achieve images with soul. Loving your photography invariably shows in the end result.



A climb up Cat Bells in the Lake District looked unpromising at first, but soon the clouds lit up and golden light struck Blencathra in the distance.
Sony A700 with 28-80mm f/3.5-5.6 lens at 20mm, ISO 160, 1/8sec at f/11

PATIENCE IS KEY

After doing all the detailed planning and surviving the early rise, when you get out into the field you need to clear your head and concentrate on making images.

Try to get to your location early; the earlier the better. You can then take time to scout the possibilities, find compositions, take test frames and ensure you are happy with what the final result is likely to be. Once you're set up, waiting for the light can be a test of patience and it could be the perfect opportunity to make yourself a cup of tea or coffee and soak up the atmosphere.

Sometimes, the dawn and sunrise light will be spectacular and handed to you on a silver

platter. At other times it could be a case of waiting and watching as the weather system evolves. If it's a particularly windy day, any cloud cover may break up or blow over quickly to reveal dramatic, stormy light. Once you have taken the main photograph you wanted, you could then experiment with different compositions.

PRO TIP

» Set yourself a realistic goal for each shoot. In truth, especially allowing for the weather, if you get one good shot per outing you're doing pretty well.

10 STEPS TO SUCCESS

- 1 Plan thoroughly. Check maps and the Photographer's Ephemeris or PhotoPills to check that you will be in the right place. Check the weather forecasts before you go to bed to see if it is still looking good.
- 2 Pack your gear the night before. Ensure batteries are charged and filters and lenses are clean.
- 3 Get an early night. This will help you get up in the morning feeling fresh and energised.
- 4 After waking up, quickly check the forecasts again and assess cloud coverage. Don't be afraid to make last-minute changes to your plan.
- 5 Set out in plenty of time. On arriving at your location, scout the area for possible compositions.
- 6 Be prepared. Before the light even comes, have a composition set up that you're happy with. Take test frames to ensure it is what you want. There's nothing worse than being caught out as the action begins.
- 7 Dawn shoots are more worthwhile if you photograph around bodies of water where pre-dawn colours will be reflected. Sky conditions can sometimes make the most unlikely locations look inspirational.
- 8 The high dynamic range of dawn and sunrise scenes will push your camera's abilities to the maximum. Use filters or exposure blending techniques to even out the exposure.
- 9 Put the extra effort in to capture your images. This will speak volumes to your audience, plus you'll be able to look back on the image with a sense of achievement.
- 10 It's hard to do, but try to put soul into your photographs. Be able to explain the process behind the image and why you wanted to capture it. Try to tell a story and be able to justify every choice you took in making the image. Taking photos is the easy part, being original isn't.

TAKE PART! Enter our dawn and sunrise competition – turn to page 110 for details



QUICK GUIDE TO...

Getting to grips with ACR

It's found in Photoshop and Lightroom and is the most popular Raw processing software out there. **Lee Frost** takes a look at Adobe Camera Raw

The Raw versus JPEG debate has been raging for years and will no doubt continue. The simple fact is that they are different, but both formats ultimately achieve the same goal, so the one you choose is down to personal preference.

I'm a Raw shooter simply because I like to be able to choose what I do to my images rather than let the camera make important decisions for me that can't be reversed. When you shoot in Raw format, the images recorded on the camera's memory card consist of the raw data from the sensor. Nothing is added, taken away or changed, which means there's substantial room for creative interpretation and also more opportunity to correct mistakes if you've made them.

Raw files are like film negatives – they contain all the information (and more) that you need, but require you to put a bit of time and effort into post-processing to produce an image that's ready to use. JPEGs, on the other hand, are like colour slides – ready to use straight away, but

Stokksnes, Iceland

This series shows going from original Raw file to processed colour image to dramatic black & white conversion. I produced the colour version using ACR and Photoshop CC then copied the processed colour shot and converted it to B&W using Nik Silver Efex Pro 2.

Canon EOS 5D MkIII with 16-35mm f/4 lens at 16mm, ISO 200, 1/6sec at f/11, 0.6 ND grad

HOW TO PROCESS RAW FILES IN ACR

» When you open your Raw files they often look rather flat and washed out. This is because you're seeing the image in an unadulterated state, whereas the preview image you see on your camera's LCD is a small JPEG of the Raw file and so tends to look better.

» Click on the Lens Corrections tab then Profile and check the Enable Lens Profile Corrections box. A profile will be applied to correct distortion and vignetting associated with the lens you used. Next click Colour then the Remove Chromatic Aberration tab.

» Click on the Basic tab. Raw files produce the best image when the histogram is weighted to the right, but if the tone graph clips the right side, some areas of the image have no recorded detail. Click the red triangle above the histogram to show the areas that are overexposed as red.

» The clipped highlights are mainly in the sky, which is quite common when shooting landscapes. To recover the clipped highlights, pull the Highlight slider to the left a little. Don't overdo this though as it will reduce contrast in the image and make it look flat.

» Click on the Tone Curve tab to see sliders for Highlights, Lights, Darks and Shadows. Adjusting the sliders changes the contrast of the image, which you can do to taste. Alternatively, click on Point so you can drag the curve itself, or apply preset curves for Medium and Strong contrast.

» Click on Basic again and adjust the White Balance. I normally shoot in Auto White Balance (AWB) but you can change this using any of the presets in the dropdown window or manually adjust white balance to taste using the Colour Temperature slider. I rarely touch the Tint slider.

» There are two sliders in the Basic menu that you can use to adjust colour strength: Vibrance and Saturation. Vibrance is more subtle, as it affects lower-saturated colours and leaves those that are already deeply saturated alone, so I prefer it over Saturation.

» Another handy slider is Clarity, which adds depth to an image by increasing local contrast. Zoom in to 100% when using it, increase the level until halos appear near the edge details then reduce it slightly. Or apply at a low level to give the image an extra boost.

» Raw files need sharpening to optimise image quality. I tend to use the default sharpening settings in ACR as I find they work fine, though you can turn them off and apply sharpening later using the software such as Sharpener Pro 3, part of the Nik Collection.

» The final stage is to click Open Image then save it as a 16-bit Tiff file. You can then make further adjustments and corrections in Lightroom or Photoshop such as removing sensor blemishes, adding a graduated filter effect to the sky, converting to black & white, and so on.

only if you get everything right in-camera as there's less room for adjustment later.

Many photographers are put off shooting Raw because they assume it's more complicated and requires more experience, whereas JPEG is seen as a more convenient format for beginners because you don't need to do so much with the images afterwards. Raw is actually better, however, because it gives you more room for error – and you're more likely to make mistakes as a beginner.

Like the majority of photographers, I process my Raw files using Adobe Camera Raw. Here's a quick look at the main features it offers.



Jokulsá beach, Iceland

Raw files tend to look flat and dull, but a few quick edits in ACR brings them to life.

Canon EOS 5D MkIII with 16-35mm f/4 lens at 19mm, ISO 100, 2sec at f/22, 0.6 ND grad and 0.9 ND



FIVE TOP TIPS

1

Shooting in Raw doesn't solve every problem so don't rely on it completely. I still use neutral density graduated filters on my lens to tone down the sky, for example, because if bright areas of the sky blow out due to overexposure, no detail will record.

2

If you want to pull every bit of detail from your Raw files, reprocess the same Raw file five times with the exposure slider set to -2, -1, 0, +1 and +2 stops then combine them using Nik Software HDR Efex Pro or Photomatrix Pro to create an exposure fusion.

3

Raw files support 16 bits of data per colour channel whereas JPEGs only support 8 bits, so Raw files give superior image quality. This won't be obvious initially, but heavy editing reduces image quality, and 8-bit files will show this more readily than 16-bit ones.

4

I never throw my Raw files away once I've processed them. I see them as digital negatives that I may return to in the future to reprocess differently or with newer software. External hard drives are cheap these days so backing up and storing Raw files isn't a problem.

5

If you want the best of both worlds, set your DSLR to shoot in both Raw and JPEG so you can use the JPEGs for a quick fix but save the Raw files for the future, when you've got more time to work on them or your confidence and experience has increased.



Beauty beyond nature

When Karl Mortimer headed to the Lofoten Islands, the last thing he thought he was going to be inspired by was something manmade. Yet, an old farmhouse was about to impact his creative approach to landscape photography

As I drove past the umpteenth expanse of timber frames covered with dripping cod heads I had seen that morning, I couldn't understand why anyone would want to photograph fish heads on a wooden rack. Driving my hire car along the icy roads of the Lofoten Islands, beneath towering spires of rock that explode upward from the snow-covered shoreline, I was also failing to see the appeal of old boathouses and derelict barns. I don't really like manmade things in landscape images.

So imagine my surprise a few days later after an all too close encounter with a ditch on a stretch of perfectly straight, empty road, when I realised the distraction that had caused that momentary lapse in concentration was a little deserted farmhouse. It was an old farmhouse with a beautifully textured

clapboard exterior replete with peeling paint, a patina tin roof and uncared for window dressings.

A snowstorm quickly blew in and I retreated back to the hotel to look through all the 'natural' images I'd made that day. As I flicked through, the farmhouse sat niggling away in the back of my mind. I've consciously excluded manmade things from my images for as long as I can remember, always being drawn to the natural beauty of the landscape. I find the human brain's ability to instantly identify a manmade element in an image and drag a viewer's eye straight towards it frustrating. I had to admit to myself, however, that man's impact is woven through all I create and admire: the tapestry of fields with their hedges and stone walls, the woodlands we walk through and the bare mountain slopes; all

a direct result of man's influence. So this derelict old farmhouse was as much a part of the story of this beautiful landscape as the ice-covered lakes and snow-topped peaks were.

On the very last day of my trip, I passed the farmhouse once more. The light was beautiful and the farmhouse offered itself up to be photographed. But how could I make this work for me? I wanted to give it context and a sense of place in the landscape. I chose to include the mountain range in the background with a big sky to emphasise the sense of isolation and remoteness. The moon was an unexpected bonus. I had made the last images of my trip, returned to the hotel and packed, knowing I had overcome a self imposed hurdle and opened another creative door.



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It seems all wrong; it's a beautiful summer's day and I'm stuck at home in the gloom, hunched in front of the screen editing pictures of Iceland, some five months after I was there. I'm working on another cold, icy image, teasing out as much mood as I can. It is, of course, all part of the labour of love that virtually my whole working life has been built around. The fact that the image in question is an interesting one – a panorama stitched together from nine vertical frames, using the new photo-merging capabilities of Adobe's latest version of Lightroom – mitigates the anguish a touch, but still, I can't help feeling I shouldn't be indoors. I should be out there scouting a location, extending the tripod legs or lighting the barbecue, making the most of the glorious warm weather while it lasts, not tinkering with tonal curves.

I move on to the next image awaiting my attention; this is a task I must complete today, it's dragged on too long. At this point I hit a mental brick wall. Why am I doing this? What's the point? Does the world really need another picture of Iceland? I mean, the days when these images may have been of some commercial value have long

The meaning of life

With more pictures being taken than ever before, it's easy to become despondent as a photographer; once in a while it's important to remind ourselves of the rich rewards image-making offers us, says David Noton

gone. Sure, a few of the better ones may attract some appreciative comments online, but so what?

I retreat to the garden to ponder the meaning of life, deeply concerned. Maybe this is the photographer's version of a midlife crisis, but I've been having these doubts for some time now. I know I'm not alone. While sat here recently with a fellow photographer-friend of some repute, we'd pondered these very same questions, guiltily aware of our sacrilege and half expecting the Spanish Inquisition to swoop up the drive. Such undermining of our whole *raison d'être* was not healthy, but the simple facts couldn't be ignored.

It is estimated that over one trillion pictures

were shared on social media last year, and that figure is growing fast. It is almost certain that more photos will be taken this year than have been taken on film since the birth of photography. Every hour of every day millions of pictures are shared online. Most of them are pretty ordinary, but in among the selfies, pets and plates of food are many incredibly good images made by some very committed and talented photographers. Those pictures deserve our attention and comments, but the never-ending tidal waves of content being shared every second engulf me. I can't keep up with it all, and quickly become desensitised to yet another



Sand dunes on the Stokksnes peninsula, eastern Iceland.

Canon EOS 5DS R with 24-70mm lens at 42mm, ISO 100, 6sec at f/11, 0.9 ND grad (soft), Lee Filters Little Stopper; nine vertical frames stitched together in Adobe Lightroom CC to produce a panorama

stunning landscape being posted, however good it is. Now if I'm like that with others' images it's a dead cert they are with mine, which brings me back to my subversive thoughts; what is the point? Surely the sheer profusion of imagery out there has diminished individual pictures' impact and value to the negligible?

I know this is lunacy, but sometimes I wonder if we should ape fisherman tossing their catch back into the river. We could revel in the thrill of the chase and get the instant gratification of the capture displaying on the camera's monitor without having to go through all that tedious and time-consuming editing and post-production. But clearly I've lost the plot; the joy of photography is about the whole process, from inspiration through conception and the capture of the decisive moment, to the glow of satisfaction and the wonder at what has just been experienced. And then choosing The One and carefully nurturing it through post-production until a big, beautiful print is in hand or, even better, on the wall. So clearly the quality of the resultant images is central to the experience, the icing on the cake.

The quest for the perfect picture forces us to

notice details, subtleties of light and interplaying compositional elements that the layman is largely oblivious to. In a nutshell, we photographers learn to see the world in a different way; it's a blessing. That's what I've been expounding for many a year, but still the doubts linger. What is the point of producing yet another image of such a well photographed destination?

This crisis of belief needs tackling head on, and one heretical assumption needs dispelling straight away. My pictures, and yours, are not worthless. In fact, they hold incredible value in the only currency that's worth a damn. For me, my photographs represent a lifetime's work. They symbolise who I am. It's probably inevitable that the tsunami of pictures published every day will further diminish the perceived value of photography, but so be it. It's regrettable, but ultimately what our images mean to us is all that matters.

Such self-questioning is a good thing, now and then. Having confessed to my heresy I'm now ready to recant, and the conclusion seems obvious. I need to practise what I preach. The profusion of published pixels online only serves to enhance the

value of the humble print; I need to get more on walls. Only the very best, mind, because the one message that seems apparent more than ever is that a commitment to quality over quantity is the only way ahead. I don't want hundreds of images from every trip. If I produce just 10 good pictures in a year, images that will truly stand the test of time, that will be a significant achievement.

There's satisfaction to be had. The technical quality available from the equipment now at our fingertips is incredible; I intend to revel in it. And I must never forget the multitude of options we now have for what we can do with our best images. There was a time when I would shoot a belter of an image only for it to languish in a photo library file, forgotten, unseen and unappreciated. Only a tiny handful ever saw the light of day in any form that did the original transparency justice. Now we can print and publish them in so many different ways. Yes, we're all doing it, so what is the point? Well, it's all part of expressing our creativity, and life without some form of creativity is a sterile existence. Photography remains life-enriching, and damn good fun to boot – that's good enough for me.



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Outdoor Photographer
of the year 2015 IN ASSOCIATION WITH 

TURN THE PAGE FOR FULL DETAILS >

Outdoor Photographer of the year 2015

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This month we launch our fifth OPOTY competition, and we've once again teamed up with Fjällräven to offer a prize that money can't buy. The overall winner will be off to the Arctic on the Fjällräven Polar dog sled expedition in spring 2016!

THE BIG PRIZE!

FJÄLLRÄVEN POLAR



As last year's OPOTY winner Greg Whitton discovered, Fjällräven Polar is the adventure of a lifetime. It gives 'ordinary' people the chance to discover how amazing outdoor life is in the winter, and aims to demonstrate that anyone can experience the Arctic on an expedition as long as they have the right knowledge and equipment. It is an approximately 300km-long winter dog sled adventure across the arctic tundra. The participants will steer their own dog sled all the way from the mountains near Signaldalen, Norway, to the forests around Jukkasjärvi, Swedish Lapland, through some of the wildest and most beautiful scenery in the world.

Conditions can be very challenging at times, even if the weather is usually quite stable in April north of the Arctic Circle. Survival expert Johan Skullman and dog sledding supremo Kenth Fjellborg will be on the expedition to share their knowledge with the participants. Fjällräven Polar 2016 will take place in early April 2016, and the overall winner of Outdoor Photographer of the Year will be going on the journey.

Almost all the clothing, food and equipment needed for the expedition are included (you really can travel to Norway with just hand luggage!). This is an amazing prize that money simply cannot buy, so get your best images ready to enter! Check out the website for details of the great category prizes too.

The only other possible way to take part in the expedition is to enter the Fjällräven Polar competition, where you need to make and upload a short video or photograph. The entrants with the most public votes in each region will also be on their way to the Arctic. It's definitely worth entering both competitions to double your chances of being there!

For more details and to enter Fjällräven Polar, and to see images and videos from previous expeditions, go to fjallraven.co.uk/polar

FREE! Young Outdoor Photographer of the Year category

Once again, we want to encourage the next generation of outdoor photographers by waiving the entry fees for this specific category, which is open to people under the age of 18 on the competition deadline date.

NEW CATEGORY! Spirit of travel

This year, we have created a standalone travel photography category, rather than mixing it in with the adventure sports one. We are on the lookout for fresh views of your travels around the globe.



OPOTY 2015 – THE CATEGORIES

Outdoor Photographer of the Year – Overall Winner

This prestigious title is given for the photograph, chosen from the adult category winners, that the judges feel is the best single image entered.

Light on the land

Under sunset's fiery skies, in fleeting twilight, with the gentler light of the moon, or with the first rays of a new day, we are looking for stunning landscape images from anywhere in the world.

Wildlife insight

There has never been a better time to be a wildlife photographer. We are looking for compelling compositions showing the spirit and behaviour of wildlife around the planet.

Live the adventure

Capture adventure sports activities around the globe. From hiking and mountain biking to backcountry skiing and paragliding, and everything in between, we want to see the thrill of life lived to its maximum.

At the water's edge

Lakes, rivers, waterfalls and the coast make for some of the most appealing outdoor photography subjects. We want to see inspiring images of them either in their wider environment or more intimate views.

Small world

Nature can be at its most amazing in the smallest forms. We want to see your macro and close-up photographs of the plants and insects all around us that often go unnoticed.

Under exposed

We want to celebrate the breathtaking photographic work that is going on underwater. From seas and oceans to rivers and lakes, we are looking for images that showcase the remarkable world beneath the surface.

Spirit of travel **New category!**

Cultures, people, places and festivals of the world; we want to see some of the most compelling and freshest images that capture the spirit of your experiences on journeys around the planet.

Young Outdoor Photographer of the Year

Nature is my world: for outdoor photographers aged 18 or under, to shoot landscapes, nature or wildlife subjects that matter most to them.



DON'T MISS OUT!

**Deadline for entries is midnight GMT
on Monday 2 November 2015**

AWARDS AND EXHIBITION



The overall winner will be announced live at the Telegraph Outdoor Adventure & Travel Show, at London ExCel, on Saturday 13th February 2016. The presentation for the overall and category winners will take place on the Outdoor Photography PhotoBox stage. All the winning images will also be printed and exhibited at the show, providing a great chance to get your work seen.

NEW OPOTY BOOK!

This year, for the first time, we will be producing a beautiful photography book of the winning, commended and selected other entries from the Outdoor Photographer of the Year competition. Look out for more details on how to pre-order your copy on the OPOTY website soon.

The OPOTY website will open for entries on 30 July 2015

FOR MORE DETAILS AND TO ENTER GO TO **OPOTY.CO.UK**

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ACCESS RATING

These are based around an 'averagely fit' person. Below are loose guidelines to what the ratings mean (N.B. they are assigned by the author and not verified by OP. Walk distances are one-way only):



1/5 Easy access – you can pretty much get straight out of your car and quickly be at the viewpoint via good quality paths.



2/5 Some gentle walking – generally less than a half mile – is involved, which may be on mixed quality paths.



3/5 A walk of up to about two miles, over quite easy terrain.



4/5 Medium length hike – up to about four miles over mixed terrain, possibly with some quite steep gradients.



5/5 The most difficult access. Long hike over challenging terrain (e.g. mountains/summits/steep coastal terrain); or involves travelling over particularly extreme ground (e.g. scrambling on rocks/exposed coastal paths or mountain ridges) over any distance.



Sail Mhor on Beinn Eighe, Highland by Camillo Berenos

LOCATIONS GUIDE

48 Viewpoints of the month

- 1 **Hallin Fell** Cumbria
- 2 **Beinn Eighe** Highland

52 Viewpoints

- 3 **St Fillans** Perthshire
- 4 **Traigh Hamara** Isle of Barra
- 5 **Climping beach** West Sussex
- 6 **Woodbridge Tide Mill** Suffolk
- 7 **Preseli Hills** Pembrokeshire
- 8 **Norber erratics** North Yorkshire
- 9 **Golitha Falls** Cornwall
- 10 **Loch Voil** Stirling

Map plottings are approximate



Hallin Fell, Cumbria

Proving that the best views are not necessarily found at the summit, Greg Lambert captures a classic Lake District scene during an ascent of one of the region's famous fells

Walking down Hallin Fell towards my car, I enjoyed a feeling of quiet satisfaction knowing that the pastoral scene I had just photographed of the valley below was permanently etched on to my camera's memory card.

But let's start at the beginning. Along with eight other friends, all of whom are also avid photographers, I decided to organise an autumn trip to the Lake District to enjoy and photograph the extraordinary natural beauty of the lakes and fells.

We based ourselves in Braithwaite for a week in September, which meant we were within easy driving distance of the popular areas. The time of year was chosen for a number of reasons. Although it was a bit early for the best autumn colour, we did enjoy warmer temperatures during the day and cooler nights conducive to the formation of early morning mist. In addition, with sunrise at 7am and sunset at about 7pm,

we were able to make the best of the light early and late in the day, and still manage some sleep!

I thought carefully about what to pack and tried to balance weight and function, knowing that I would be primarily shooting landscapes. A Canon EOS 5D MkIII along with 17-40mm, 24-70mm and 70-200mm lenses covered my needs nicely. In addition, a sturdy tripod with a geared head provided a stable but fully adjustable platform. A polariser and a set of ND grad filters were invaluable for controlling reflections and managing bright skies. I also brought along a 10-stop ND filter to enable long exposures. A spirit level, which slips into my camera's hot shoe, helped to ensure horizons were level. Extra batteries, a remote shutter release and plenty of memory cards completed the kit.

On the suggestion that there were great views from Hallin Fell, we set off for St Peter's Church in Martindale, which has a small car parking area and

10 miles from Penrith | 21 miles from Keswick

ACCESS RATING     

PLANNING YOUR TRIP

How to get there Follow the A66, turning right on to Dacre. After 1.9 miles turn right on to the A592. Continue for one mile and take a sharp left on to the B5320. After 0.6 miles you'll reach a roundabout; take the second exit on to High Street. After 0.2 miles, turn right and follow the road for 3.6 miles, then make a slight right on to the Hause and continue for 0.7 miles, arriving at St Peter's Church car park on the left.

What to shoot Landscape vistas, views over Ullswater, St Peter's Church.

Best time of day Early and late in the day, depending on the season, to take advantage of sidelight on the fells. Visit early if there is a chance of mist in the valley or on the lake.

Nearest food/drink Crown Inn, Pooley Bridge, Penrith, CA10 2NP, 01768

486955, crowninnpooleybridge.co.uk.

Nearest accommodation Howtown Hotel, Ullswater, CA10 2ND, 01768 486514, howtown-hotel.co.uk.

Other times of year Winter for snow on the fells, spring for lush green valleys

Ordnance Survey map OL 5

Nearby locations Derwent Water (23 miles); Windermere (26 miles).



is at the base of the fell. The summit is at 338m, and while it's not the most demanding climb it is steep in places. This actually worked to my advantage, as I had expected to climb to the top of the fell to photograph the views over Ullswater. Stopping to catch my breath on the way up, however, I discovered



a magnificent view to the south-east looking down the valley, with stone walls forming an intricate pattern across the valley pasture. At the same time the clouds were beginning to lower and thicken, producing lovely soft light that brought out the subtle tones of the landscape. Quickly realising the picture

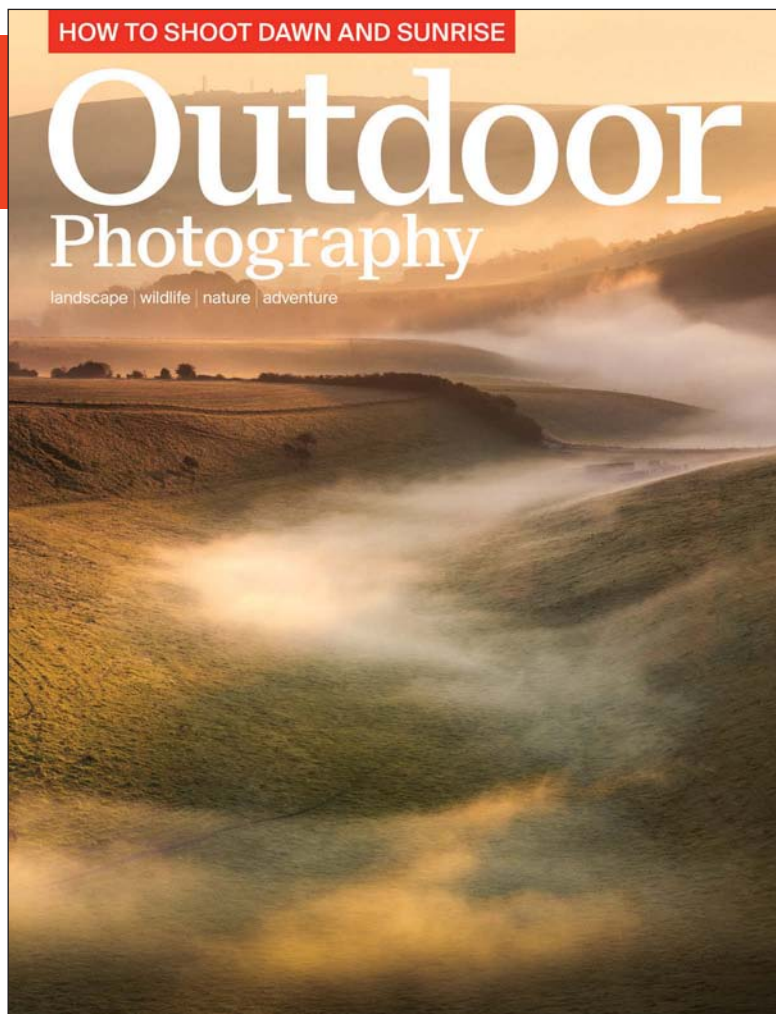
in front of me was much more appealing than continuing up the fell, I set up my gear and framed a composition I was happy with. I used a polariser and a 0.6 ND grad to hold the sky, which enabled me to capture the lovely formations and tones in the clouds. Since the clouds and light were changing quickly, I took

a number of exposures to be certain to capture the unfolding scene.

As the light faded, so did my thoughts of climbing to the top. I decided to leave that for another day and started back down the fell, knowing I had been rewarded with another memorable Lake District image.

*Canon EOS 5D MkIII
with 24-70mm lens
at 24mm, ISO 100,
0.3sec at f/22,
polariser, 0.6 ND grad,
cable release, Gitzo
tripod, Manfrotto
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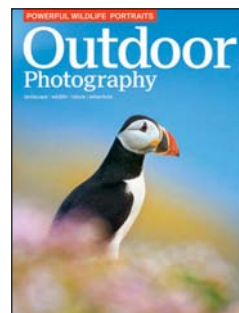
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Beinn Eighe, Highland

Having ascended Beinn Eighe, one of Scotland's greatest mountain massifs, Camillo Berenos sets about photographing some magnificent views from the top, including a stunning twilight vista

Beinn Eighe is a large, complex mountain massif in Torridon. Whichever route is chosen, getting to the ridge requires a relentlessly steep ascent, but walkers are rewarded with spectacular views in all directions. The other two Torridon giants, Beinn Alligin and Liathach, tower imposingly above the surrounding wild moorland, and on clear days visibility extends well beyond that. Traversing the massif and summiting the two most popular munro summits, Spidean Coire nan Clach and Ruadh-stac Mòr, is pure joy for the visual senses, and it never gets too steep or exposed to detract from your enjoyment of the landscape.

I didn't have a specific viewpoint or composition in mind on this particular day, but the plan was to ascend both munros on the main ridge of Beinn Eighe, find a suitable spot on which to pitch a tent, and improvise along the way. While I had hoped for better visibility, the haze worked very well photographically, especially when shooting into the sun, as it reduced the Torridonian mountains to their distinct outlines and major features

and softened the light considerably.

Having completed the traverse in an anticlockwise direction and taken numerous photographs of Liathach from all possible angles, I pitched my tent on the rounded grassy top of Còinneach Mhòr, not long before sunset. I scouted for photo options in the direct vicinity, as my legs were unwilling to carry me far. The sun was setting behind Carn na Feòla and Beinn Alligin, and I felt grateful to witness and photograph this fantastic wild scenery, being all alone on the mountain except for a herd of deer grazing nearby.

After the sun had set, the immense golden tones gave way to the more delicate purple and pink hues of twilight. Some puffy clouds started to develop pink highlights and this immediately captivated me, even though this meant not featuring Liathach or Beinn Alligin in the resulting composition. I thought a portrait shot would work best to show the sheer grandeur of the rugged cliffs of the Triple Butress (on the right) and the steep slopes of Sàil Mhòr (on the left) while naturally framing Lochan Coire Mhic Fhearchair.



4 miles from Kinlochewe | 54 miles from Inverness | ACCESS RATING

PLANNING YOUR TRIP

How to get there From Kinlochewe, take the A896 towards Torridon. Follow this road for roughly three miles and park in the car park just west of the bridge over the Allt a' Choire Dhuibh Mhoir. Follow a path by the bridge, which will follow the Allt a' Choire Dhuibh Mhoir first on the left-hand side and later on the right-hand side. Where the path forks at a cairn, take the path on the right, which will take you to Lochan Coire Mhic Fhearchair. Walk clockwise around the lochan and ascend the bealach between Còinneach Mhòr and Ruadh-stac Mòr via very steep scree until the ridge of Beinn Eighe is reached. Alternatively, the ridge can be reached via a path going up the Coire an Laoigh, which starts roughly one mile back along the Coire an Laoigh from the car park.

What to shoot The Beinn Eighe traverse offers endless fantastic viewpoints over the primordial landscape of Torridon and beyond. Highlights include the munro summits of Ruadh-stac Mòr and Spidean Coire nan Clach, but be sure to make the detour to Còinneach Mhor or even Sàil Mhòr, as the views over Beinn Dearg and Beinn Alligin are fabulous. Lochan Coire Mhic Fhearchair with the Triple Butress rising behind it is a great photo spot too.

Best time of day Around dawn and dusk.

Nearest food/drink Kinlochewe Hotel, Kinlochewe, Wester Ross, IV22 2PA, 01445 760253, kinlochewehotel.co.uk.

Nearest accommodation Kinlochewe Hotel – as above.

Other times of year All year round, but if



snow is present, accessing the mountain is a serious undertaking and suitable experience and equipment is required.

Ordnance Survey map LR 19 and LR 25

Nearby locations Loch Torridon (4 miles); Loch Maree (7 miles).

Canon EOS 5D with Canon 17-40mm L f/4 lens at 17mm, ISO 100, 0.4sec and 0.8sec at f/11, cable release, tripod; two exposures blended

LOCATIONS GUIDE 8 great places to photograph this month

VIEWPOINTS

St Fillans, Perthshire

St Fillans is a quaint little village nestling under the hills at the eastern end of Loch Earn in the Scottish Highlands. Venture into the hills behind and extensive views can be had of the whole length of the loch and the surrounding area. With an east-to-west orientation, both sunset and sunrise can give fine lighting.

How to get there From the A9 heading towards Perth, take the first left at the Broxden roundabout then the next exit left for Crieff on the A85. Continue through Crieff and Comrie until you reach St Fillans.

What to shoot Mountain views, loch-side views, water sports and boats.



© Carlton Doudney



Best time of day Mornings and evenings for the best light.

Nearest food/drink St Fillans Village Store, Main Street, St Fillans, PH6 2ND, 01764 685309.

Nearest accommodation The Four Seasons Hotel, St Fillans, PH6 2NF,

01764 685333,
thefourseasonshotel.co.uk.

Other times of year This is a great location year-round.

Ordnance Survey map LR 51

Nearby locations Ben Vorlich (4 miles); Glen Ogle (7 miles).

12 miles from Crieff | 30 miles from Perth | ACCESS RATING

3 miles from Castlebay | 88 miles from Oban | ACCESS RATING

Traigh Hamara, Isle of Barra

Hamara is a Norse word meaning 'rocky', and is well named for the black rocks that emerge from the pale gold sands of this bay, which lies on

the west coast of Barra. Despite being exposed to the full force of the Atlantic, this location can be surprisingly tranquil at times. It is at its best when the weather clears after a westerly gale.

How to get there From Castlebay, take the A888 west along the coastal road

towards the golf course. After about two miles the road passes the long beach at Tangasdale and the hotel. Cross the bridge at Craigston School, where Hamara bay opens to your left, and after a further 300m park in one of the wide lay-bys. The beach stretches to your left, while black boulders continue round to the right.

What to shoot Dramatic seascapes together with plenty of macro subjects.

Best time of day Evening for sunset.

Nearest food/drink Isle of Barra Beach Hotel, Tangasdale, Isle of Barra, HS9 5XW, 01871 810383, isleofbarrahotel.co.uk.

Nearest accommodation Isle of Barra Beach Hotel – as above.

Other times of year Late autumn and winter for huge waves; mid-summer for turquoise seas.

Ordnance Survey map LR 31

Nearby locations Traigh Mhor beach airport (4 miles); Traigh Eais (5 miles).



© Aidan MacCormick



Climping beach, West Sussex

Climping beach is found on an expansive stretch of classic Sussex coastline with a shingle and sand beach. A retreating tide will reveal rippled sand and rockpools, providing foreground detail and the perfect mirror for a dramatic sky. During the winter months the sun rises and sets out to sea, offering endless inspiration and stunning light.

How to get there Approaching Arundel eastbound along the A27, at the roundabout take the fourth exit, southbound, on to Ford Road. Continue over the level crossing, and at the



junction for the A259, turn right towards Bognor Regis. Take the first left on to Climping Street – at the end of the road you'll find the beach car park.

What to shoot Wide sea views, groynes and rockpools. An outgoing tide is best for pristine sand patterns and seabirds.

Best time of day Either end of the day for photogenic light. Visit at low tide for beach details and abstracts.

Nearest food/drink The Black Horse, Climping Street, Climping, BN17 5RL, 01903 715175.

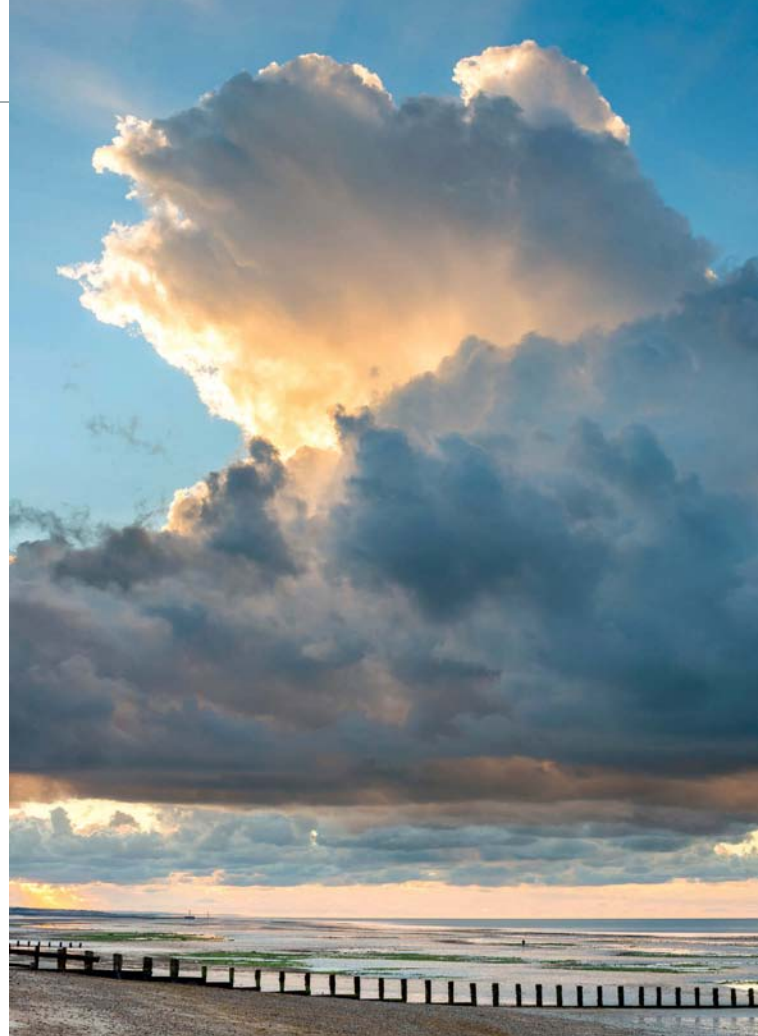
Nearest accommodation Derwent House B&B, Climping Street, Climping, BN17 5RQ, 01903 726204, derwent-house.co.uk.

Other times of year During winter the sun rises over the sea, making this the best time for light. During the summer months there are some fabulous seaweed colours.

Ordnance Survey map LR 197

Nearby locations Arundel (5 miles); Pagham Harbour (11 miles).

© John Dominick



3 miles from Littlehampton | 12 miles from Chichester | ACCESS RATING

9 miles from Ipswich | 51 miles from Norwich | ACCESS RATING

Woodbridge Tide Mill, Suffolk

With its gleaming white paintwork, Woodbridge Tide Mill stands like a beacon on the banks of the river Deben, its reflection shimmering in the mill pool behind. The river here is popular for sailing, and, being tidal, boats that float calmly at high water are left scattered at all angles in the mud by the receding tide.

How to get there From the A12 south of Woodbridge, take the B1438, signposted Woodbridge town centre. Follow this road for just over a mile and a half before turning left on to Hamblin Road, where there is a pay and display car park. On foot, turn right, back on to the B1438, and after around 150m, turn left on to Tide Mill Way, which leads

down to the Tide Mill and river path.

What to shoot There are numerous views of the mill from the river or mill pool, as well as boat-lined wooden jetties and wider views over the estuary.

Best time of day The sun rises on the opposite side of the river, making dawn the best time for dramatic skies.

Nearest food/drink Whistle Stop Café, Station Road, Woodbridge, IP12 4AU, 01394 384831, woodbridgestationguesthouse.co.uk.

Nearest accommodation The Crown, The Thoroughfare, Woodbridge, IP12 1AD, 01394 384242, thecrownatwoodbridge.co.uk.

Other times of year In winter, the mill can look stunning when lit by afternoon light against a dark sky.

Ordnance Survey map LR 156

Nearby locations Shingle Street (10 miles); Orford Castle (12 miles).



© Justin Minns



Preseli Hills, Pembrokeshire

© Kersten Howard

The Preseli Hills, also known as the Preselis or the Preseli Mountains, lie in north Pembrokeshire. Rising to 536m, they are in complete contrast to the relatively low-lying landscapes in the southern half of the county. The area comprises wild moorland, heath and grassland and is mostly situated within the Pembrokeshire Coast National Park.

How to get there From Haverfordwest, take B4329 towards Cardigan. After about 13 miles you will come to a crossroads. From here you can access the Preselis by turning left or right, or by carrying straight on. For this viewpoint, stay on the B4329 and drive over the Preselis. On the other side you will find



a cattle grid. Take the first left, and continue along the road until you reach a lay-by (after a few hundred metres).

What to shoot The gentle slopes of the Preselis meeting the open moorland below. The area is also home to wild ponies, standing stones, derelict buildings and ancient woodland.

Best time of day Dawn during the spring/summer months for morning light on the eastern side of the hills, and for the chance of mist.

Nearest food/drink Trewern Arms Hotel, Nevern, near Newport, SA42 0NB, 01239 820395, trewern-arms.co.uk.

Nearest accommodation Trewern Arms Hotel – as above.

Other times of year Winter for snowy landscapes and dramatic skies.

Ordnance Survey map OL 145

Nearby locations Tycanol Woods (1 mile); Parrog, Newport (6 miles).

16 miles from Haverfordwest | 60 miles from Swansea | ACCESS RATING

21 miles from Skipton | 52 miles from Leeds | ACCESS RATING

Norber erratics, North Yorkshire

The boulders on the hillside at Norber are considered to be some of the finest glacial erratics in the country. The location is also home to

some wonderfully gnarled and stunted hawthorn trees, often clinging impossibly to the sides of large limestone boulders and scars. With a combination of boulders, trees and plants, it is a fascinating place to explore, and it also enjoys fabulous views over the nearby dales.

How to get there Follow the A65 in a north-westerly direction from Skipton. After 19 miles (having passed turnings to Settle and Feizor), take a right turn up Graystonber Lane into Austwick. Once in the centre of the village, turn right and, shortly after, turn left up Townhead Lane, which soon becomes Crummack Lane. After about half a mile you will see the footpath to Norber erratics on the left – a little further up the road there is a small lay-by where you can park. Follow the footpath for about half a mile until you reach the first of the erratic boulders and hawthorns – they are spread over a large area. You can also walk from Austwick if the parking area is busy.

What to shoot Expansive and very contrasting views to the south and east; huge and intriguingly shaped erratic boulders; gnarled and windswept hawthorns. You could also walk further

up Crummack Dale towards the massive limestone pavement at Moughton Scar, with further fabulous views to enjoy.

Best time of day Visit early or late in the day, particularly for views to the south. Silhouetted boulder shots are also a good option. For the hawthorn trees, soft, overcast light can be good at any time of day.

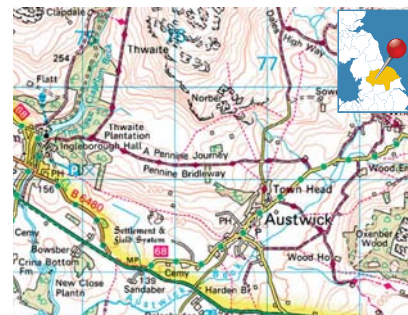
Nearest food/drink The Game Cock Inn, The Green, Austwick, LA2 8BB, 01524 251226, gamecockinn.co.uk.

Nearest accommodation The Game Cock Inn – as above.

Other times of year Any time of year has potential, but the hawthorns are at their best in spring or late summer/early autumn.

Ordnance Survey map LR 98

Nearby locations Oxenber Wood (2 miles); Stainforth Force (4 miles).



© Lizzie Shepherd

Golitha Falls, Cornwall

Golitha Falls NNR comprises a series of spectacular cascades running through a steep-sided valley gorge on the upper reaches of the river Fowey. This picturesque wooded gorge is abundant with wildlife and colourful plant life. Designated a nature reserve, it includes well-marked routes to access and explore the many photographic opportunities.

How to get there From Liskeard, on the A38 at Station Road, take the B3254 to St Cleer. Stay on the B3254, heading towards Draynes, and look for signs directing you to Golitha Falls car park.

What to shoot Many different views of the river Fowey and falls, wildlife and



© Trevor Pitcher

woodland. The many beautiful landscapes of Bodmin Moor.

Best time of day Early mornings and evenings are probably best, but overcast conditions during the day would work well for photographing the falls.

Nearest food/drink The Stag Inn, Fore Street, St Cleer, Liskeard, PL14 5DA, 01579 346542.

Nearest accommodation Trecarne House, Penhale Grange, St Cleer, Liskeard, PL14 5EB, 01579 343543, trecarnehouse.co.uk.

Other times of the year Spring and early summer for new growth and wildflowers.

Ordnance Survey map LR 201

Nearby locations Looe (13 miles); Fowey (24 miles).

4 miles from Liskeard | 38 miles from Plymouth | **ACCESS RATING**

14 miles from Callander | 30 miles from Stirling | **ACCESS RATING**

Loch Voil, Stirling

Loch Voil is one of the quieter lochs in Loch Lomond and Trossachs National Park, reached via a small no-through road off the A84. The road runs along the north side of the loch, where there are large areas of beautiful native woodland, and provides good viewpoints up and down the loch.

How to get there From Stirling, take the A84 north, passing through Callander. After 11 miles you'll arrive at Kingshouse – from here, take the minor road, signposted to Balquhiddy. Follow this for two miles to arrive at the start of the loch.

What to shoot Shoot eastwards down the loch towards the pyramid-shaped



peak of Ben Vorlich, or looking west towards the wilder hills at the end of the glen.

Best time of day Mainly early morning at this time of year, as the sun rises down the glen.

Nearest food/drink Mhor 84 Motel, Kingshouse, FK19 8NY, 01877 384646, mhor.net/mhor84-motel.

Nearest accommodation Mhor 84 Motel – as above.

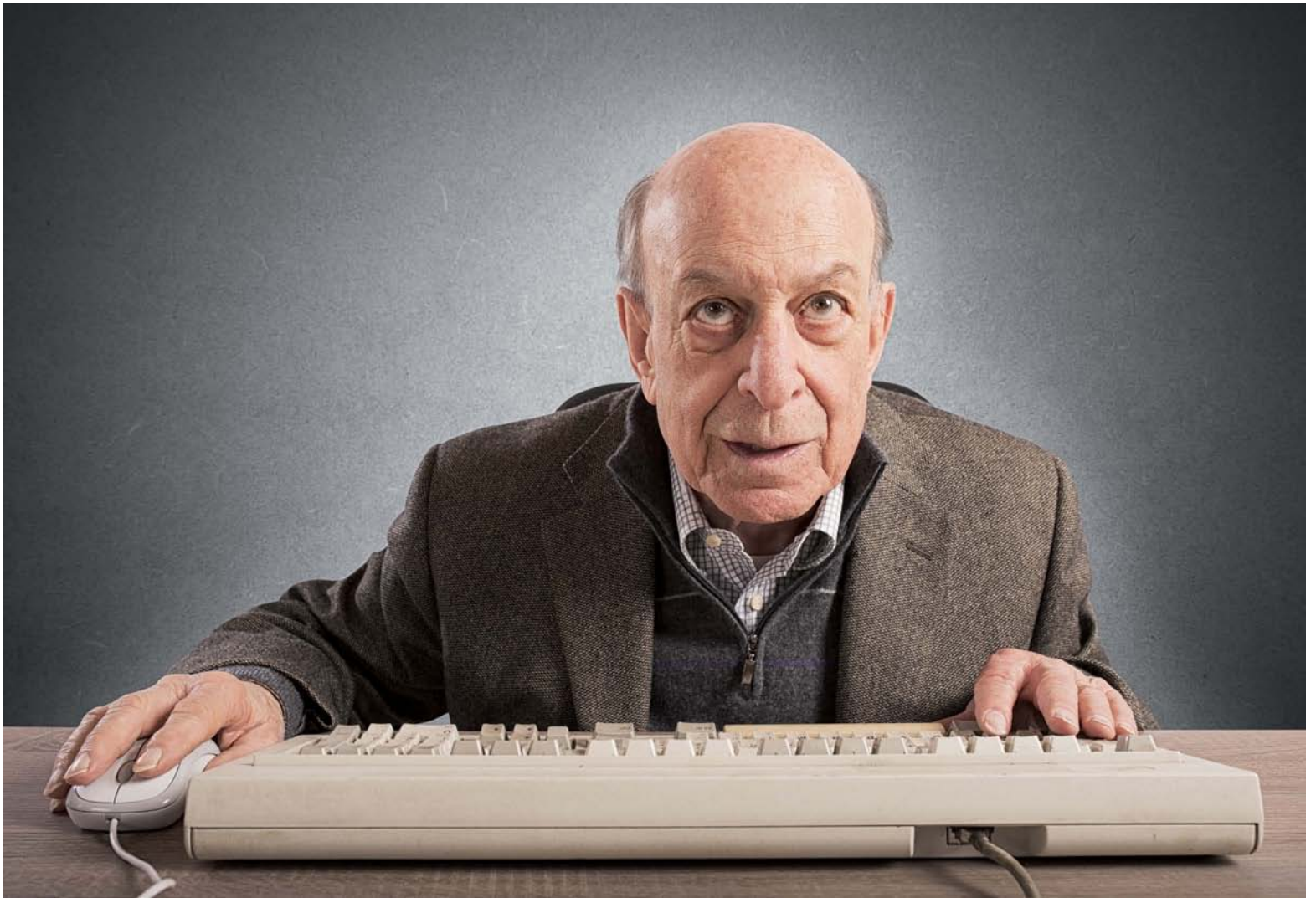
Other times of year October/November for autumn colour in the surrounding woodland. The sun sets down the glen around mid-October.

Ordnance Survey map OL 365

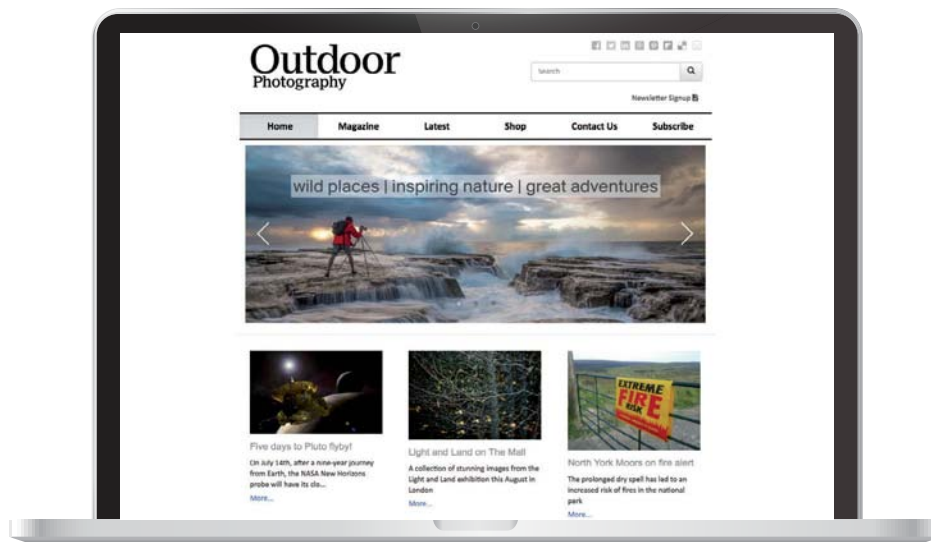
Nearby locations Loch Doine (2 miles); Loch Lubnaig (8 miles).



© Paul Holloway



After reading 195 issues, Bob could hardly believe his eyes...
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READER GALLERY

Each month we publish the very best images from all those submitted for our Reader Gallery. Find out how to submit your images on page 84. This month's winner is...



Hometown Norwich, Norfolk
Occupation Food and product photographer
Photography experience 13 years
catherinebullen.co.uk

WINNER Catherine Bullen

I first experimented with photography while studying fine art at college, and was hooked – so much so that I went on to study photography at university, where I loved being able to print my own images in a darkroom as well as working digitally. That was nearly nine years ago, and since then I've always worked within the photographic industry.

I use natural light in my photographs to create vibrant images, creatively using depth of field. I seem to find myself alternating between macro photography and wider-angle shots of animals, but in both cases I aim to give a sense of the landscape and habitat in the images.

My ambitions as a photographer centre on nature and wildlife photography. When I go out to take photographs I never know exactly what I'm going to see, and that's part of the enjoyment. I hope to continue to discover more of the world in which I live, creating photographs along the way.

Having exhibited my work previously, this is something I would like to pursue, enabling

This was taken at Amboseli National Park earlier this year, during my first trip to Kenya. I didn't want to leave! Knowing that Amboseli is a great area to see elephants, I was hoping to see at least one but was truly lucky and managed to spend a few hours watching many more than that.

Nikon D300 with Nikon 18-200mm lens at 200mm, ISO 640, 1/160sec at f/7.1

me to share my photography and making sure that my images won't just get stored away on my computer and forgotten about. Having made the semi-final rounds of Wildlife Photographer of the Year before, I would be very happy if my work was exhibited as part of the competition in the future.

Why we love them...

The two images offer very different interpretations of elephants, and both work extremely well. The mother and calf photograph exudes the strong family bonds elephants enjoy, and the beautiful sidelighting and the shadows it creates help to focus attention on the lovely curl in the elephant's trunk and the eyes. The simple composition works perfectly here, giving a sense of their habitat without encroaching on the main subject. The panned image captures the full drama of an elephant on the move, and hints at the great speed they can achieve. The blurred foreground and background add to the movement and, again, give an insight into the terrain they elephants have to negotiate.

right Having captured some of the more conventional portraits of elephants I wanted to experiment, and capture something different.

As the elephant moved through the bush I panned with it, creating within the image the sense of the movement I witnessed.

Nikon D300 with Nikon 18-200mm at 130mm, ISO 500, 1/10sec at f/25

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A fresh pair of eyes

It's easy to fall into the trap of thinking that everything looks the same to everyone. But as Nick Smith found out while shooting a charity function on the river Thames, no two pairs of eyes will ever look at the same thing in the same light...

Not only had I been talked into shooting a summer party aboard the HQS Wellington on the river Thames, but I'd been talked into doing it for free. I didn't mind that so much, as it was for charity and there are times when you've got to dispense the largesse. Besides, there's normally plenty of ethanol at these things. But what really put the nose out of joint was that the organiser had conned another professional photographer to shoot the same event on the same terms.

I knew this because, in among the septuagenarians, octogenarians and nonagenarians, there was a conspicuously much younger woman with a top-of-the-range single-lens reflex around her neck. With cat-like tread I made my way to the aft and addressed the photographer whose hastily handwritten name badge told me I was addressing Sarah, who simultaneously addressed me with the identical phrase: 'so there are two official photographers, then.'

I would never wish you to doubt the wisdom of the belt and braces approach to event photography, such as weddings, festivals and even floating drinks parties. But as our indistinguishable stories unwound, Sarah and I found ourselves goggle-eyed at the temerity of a charity openly scrounging off not one, but two professionals without even extending the courtesy of explaining that they didn't trust either one of us to get it right and so had gone about the business of investing time (if not money) in securing a back-up. As with all photographers, I'm good-natured to a fault, but to volunteer my Saturday as an unpaid understudy seemed to fall into the realms of what comedians in the 1970s called 'extracting the Michael.'

It is in the nature of displeasure that it will recede in proportion to the frequency and volume of chardonnay in circulation. But while our feelings of being manipulated were evaporating nicely, we were both jumping to the inevitable conclusion that neither of us was actually taking any photographs. And I speak for both of us when I say neither did we want to. The moment seemed to have passed, and without the lure of a cheque it was hard to whack up sufficient ginger to get clicking. We may have been two photographers, but we were of one mind.

It's not much of a revelation, but we also had virtually identical gear, too. Same camera, similar walk-around lens... all in all, a conventional setup. And so we were destined to take the same pictures I thought, and said so, and we both laughed. Another glass of wine later and we were both busily swarming over the

ship taking the photos the charity had asked for, recording the reddening faces of donors, sponsors and people who were, so far as I could tell, just out for a jolly on what Edmund Spenser called in his Prothalamion the 'silver streaming Thames.'

The reason for our newfound enthusiasm stemmed from our remembering the balcony scene in Monty Python's *Life of Brian*. Juvenile satire and mind-numbingly infantile public school humour aside, there is one relatively mature observation in the film. It is when Brian is trying to tell the adoring masses that they are all individuals. 'We are all individuals' they chant back. 'I'm not' says one, to the embarrassment of the assembled crowd, and the joke works quite well. As photographers, my new friend and I agreed, we are all individuals, even when on the face of it we're as alike as two peas in the proverbial pod. Let's go and take our shots, we said, and we agreed to compare them after the event, certain that the output of Camera A would be as mundane and uninspired as that of Camera B.

Well, we were wrong. First, the general quality of the photography was higher than either of us had expected. Second, anyone – and I mean anyone – could see that the body of work we eventually submitted jointly was that of more than one person (and not just because we got in each other's compositions.) Sarah's shots were street-style, candid, opportunistic and bristling with energy. Mine on the other hand, were more formal, sedate and composed, with deliberate eye contact. She rather kindly said that she liked my portfolio more than her own, and so without thinking about it too much, I returned the compliment and said likewise. Looking back on it now, I think it was quite uncanny how differently she saw the scene from me. An eye-opener, in fact. Maybe I'm so used to looking at the world through my own eyes I can't imagine anyone seeing anything differently. But a fellow photographer had done just that and had managed to bring to life what to me at least had been a stale and uninteresting subject from the word go. Why can't we always see the world with fresh eyes?

I try not to do this often, but this is a tale with a moral, I'm afraid. And it is this. You can stand next to someone, shooting the same subject with the same equipment, and your interpretation will be entirely different. So, when you think that there's no real point in pulling the trigger because the guy next to you has bagged it, the chances are he hasn't, or if he has, he's probably got something completely different.

A photographer's guide to life on Earth

In the sixth part of his groundbreaking series, wildlife photographer Chris Weston discovers that being in tune with nature is much more than just an expression

PART 6: Everything is connected to everything else



Towards the end of our Hawaiian vacation we were driving the Hana Highway when I mentioned to my partner Monique that, as our flight home involved a stopover in Los Angeles, I was thinking of calling my friend Leo, who lives just north of the city, to see whether he was available to meet for lunch. We agreed that it was a good idea, and because there was no mobile signal I vowed to call him when we reached the hotel.

Arriving at the hotel that evening, my phone buzzed into life. Before I made the promised call, I pressed the email icon to check my inbox and there, sitting at the top, was a message from Leo, saying simply 'Hi. How are you?' That could be perfectly normal, except we hadn't been in touch for 18 months. So why did he choose this exact moment to contact me?

Synchronicity

Most likely, you can recall similar supposedly coincidental events happening to you. You think of an old friend and soon after they call you unexpectedly or you bump into them in the street. Or you have a sudden urge to visit a place you've never been to before and end up meeting the love of your life or your next employer.

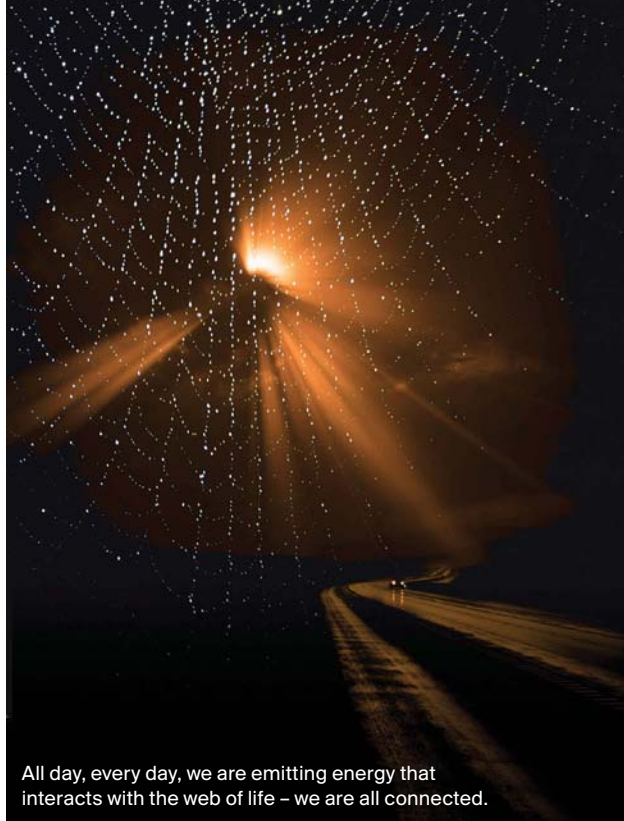
Dr Carl Jung, the lauded Swiss psychologist, gave a name to such occurrences – synchronicity – and described them as 'the coming together in a way that cannot be explained by cause and effect, simultaneous events that are meaningful to the observer.'

Science, in particular quantum physics, also supports the notion of the existence of synchronicity. Quantum entanglement, for example, asserts that measurements performed on one object seem to be instantaneously influencing objects entangled with it, even though those objects are spatially separated.

The idea of synchronicity and the theories of quantum mechanics are summed up expertly, albeit unwittingly, by John Muir, the Scottish-American naturalist and environmental philosopher, in his quote, 'When we try to pick out anything by itself, we find it hitched to everything else in the universe.' Or, as Professor Brian Cox put it so eloquently during a recent televised lecture, 'Everything is connected to everything else' (see box on opposite page).



above Swiss psychologist Carl Jung (left) and Scottish-American naturalist John Muir (right).



All day, every day, we are emitting energy that interacts with the web of life – we are all connected.

In tune with nature

The reason I've been researching the notion of synchronicity is that I see it everywhere in my photography. For example, it is one explanation (albeit not necessarily the definitive one) for my encounter with the Asian leopard, described in part three of this series (OP192). It is not the power of thought or self-will that draws us to people, places, things or events, or animals, even. Instead, such moments are brought about by vibrational affinities – being *in tune* with nature – which may go some way to unburdening the reader who wrote of his disbelief at my original analysis of that event ('Your letters', OP193).

In a deep sense, all life is based on synchronicity, since we are constantly and subconsciously emitting energetic impulses that find their way into the universal web of life, of which we are a part, attracting any and all things that will interact most fully with the energy we put out. So, if your belief – and therefore, by default, the energy you emit – is that you will only see a sunset given a prescribed set of external circumstances, then surely you'll receive only what it is you claim.

By changing our energy, however, a new – perhaps unexpected and astounding – reality may unfold, one that is synchronised with our readiness to experience it.

In some ways, I sympathise with said reader. There are many occasions when I sit forlornly in my office, willing something to happen that is worthy of my photographic time and experience. And, of course, it never does. Given the energy I put out when I'm not where I want to be (i.e. at a desk rather than in nature), almost certainly I get what I deserve.

Heightened awareness

We cannot cause synchronicity to happen. Instead, it responds to our resonance. Typically it occurs when we are most free and open, when we are absorbed with emotive reflection about deep questions. We seek succor from nature, engaging in an activity, such as photography, which hones our intent, sharpens our attention, quiets the mind and primes our perception. In those moments, when we are relaxed, still and appreciative, enlivened and energised; when we are present, focused and connected, we move into a state of heightened awareness that enables us to see more clearly, more deeply and imagine possibilities that we might otherwise reject.

Irrespective of whether it can be expressed and however momentary it may be, something in us has shifted. Our new demeanour carries with it an atypical openness and we temporarily cease being attached to outcomes, allowing our

opposite page
'Pick out anything by itself, we find it hitched to everything else' – John Muir

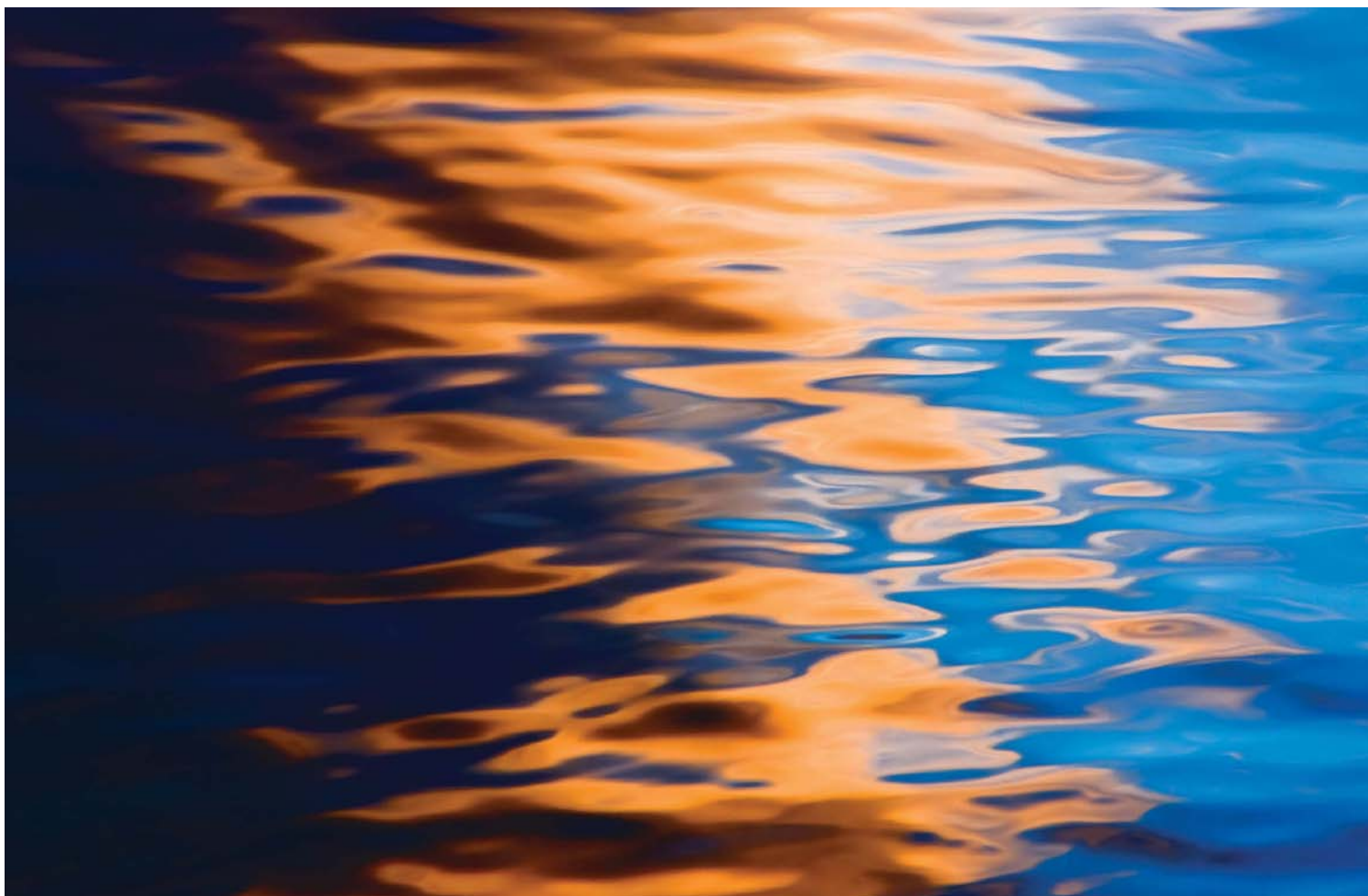
below Photography is a means to reconnect with nature.



Professor Brian Cox: Everything is connected to everything else

'You can think of the whole universe as a vast box of atoms with countless numbers of energy levels, all filled by countless numbers of electrons. So here's the amazing thing: [Pauli's] exclusion principle still applies, so none of the electrons *in the universe* can sit in precisely the same energy level. But that must mean something very odd. You see, let me take [a] diamond and let me just heat it up a little bit, between my hands... just gently warm it up and [put] a bit of energy into it, so I'm shifting the electrons around... some of the electrons are

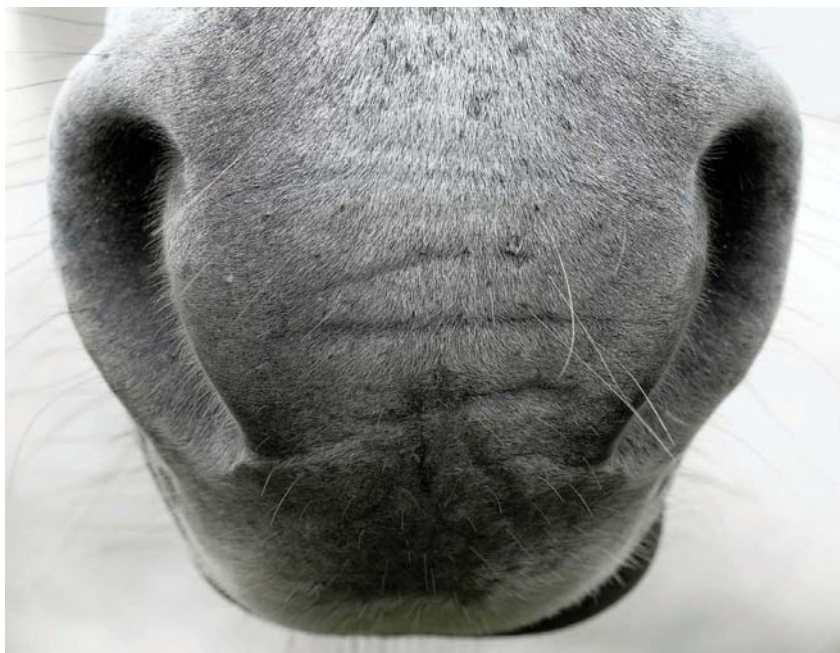
jumping into different energy levels. But this shift in the configuration of the electrons inside the diamond has consequences, because the sum total of all the electrons in the universe must respect Pauli. Therefore, every electron around every atom in the universe must be shifting, as I heat the diamond up, to make sure that none of them end up in the same energy level. When I heat this diamond up, all the electrons across the universe instantly but imperceptibly change their energy levels. So... everything is connected to everything else.'



above and below

By being open to potential, we are met by unexpected visions or encounters – nature is a mirror to our innermost thoughts.

attention to be met and fulfilled by unexpected visions or encounters, such as the rich texture of a horse's muzzle or the extraordinary echoing patterns in water. It's as though nature were holding up a mirror to the innermost workings of our mind, manifesting and creating within us feelings of acknowledgement and of being understood – an air of deep connection. It is these reflections that shine brilliantly in the most powerful and compelling photographs.



Emerging patterns

Synchronicity is the best explanation I have yet come across to describe what happens to me when I'm in nature with a camera in my hand.

By the time you read this, I will have been to Katmai National Park in Alaska to photograph brown bears. It's the place I've been to the most and the place I most look forward to going back to. You could say it's my spiritual home. In planning for the assignment I've been looking back on previous trips and the pattern emerges – a swathe of synchronistic events.

I am often asked, which is my favourite animal. Almost always I reply that I don't have one, that it's impossible to compare, for example, a big cat with a great ape. But in less guarded moments I will admit that brown bears are by far and away top of my 'favourite subjects' list. I am completely at home with bears, respectful and fearless, inspired, engaged... connected. When I photograph bears, images appear in complete harmony with my thoughts. I don't will things to happen I simply allow them to occur, and recognise and accept them when they do. It's not always like this.

Seeking serenity

I am the first person to recognise that I have two personas. There is the photographer, at peace with myself, mindful and wholly connected with the world around me; and the non-photographer, in a near-constant state of anxiety, restless and prickly, looking forward to my next fix of adventure.

Because I spend a lot of my time sitting behind a desk, sorting and editing images, updating social media and websites, talking with customers and preparing paperwork, much of my life is lived in an emotional state that is surely detrimental to my health. And so I've been searching for a way to live a more peaceful existence when I'm away from nature, for my sake and for that of the ones I love, who must share in my every mood and behaviour. In short, I've been looking for a way to be more mindful in my daily life, much as I am when I'm at work in our planet's wildernesses.

And maybe, that too is the reason you venture into photography – to seek serenity, not just in those isolated hours when time permits dalliances with nature but also in those moments that should be cherished most, when you're with your partner, your children, family and friends; connections that are often obscured by the machinations of our modern world but which, when we settle long enough to reflect on who we are, define us.

Such connections are created when inner and outer events intertwine. Barriers that separate mind and matter, soul and spirit, near and far, human and animal are less solid than they appear, existing only at a superficial level. When we look more closely, we find that we're able to peer through the impediments



left I'm not saying bears are my favourite subject, but they're right at the top of my list.

below The connections we find in nature help us find fulfilment in our daily lives.

that isolate us to a world beyond our limited expectations, to a potential we previously thought unattainable or non-existent. Here we can imagine the unimaginable and delight in the possibility of meaningful communication with an animal, a rock or a tree. It is difficult to describe such an experience but we can at least hope to capture these moments in an exquisite design of visual elements that we sign our name to, hang on our walls and call a *photograph*.



Next month...

In part seven, Chris' five-year-old daughter asks a question that takes him on an unexpected and emotional journey



IN THE SPOTLIGHT

Hannah Mornement

British documentary photographer Hannah Mornement is first and foremost a storyteller, with more than a few fascinating tales to tell. Nick Smith puts her in the spotlight

above Mawson's Huts, Cape Denison Commonwealth, Antarctica Bay. The huts were built in 1911 by the Australasian Antarctic Expedition, which included Hannah's great-great-uncle Belgrave Ninnis.

below right Pétionville, Port-au-Prince, Haiti. A year after the devastating earthquake that hit the country in 2010, Hannah went out to document the recovery work and the ongoing struggle of its inhabitants. She worked alongside the Lutheran World Federation visiting various schools, IDP camps and projects.

NICK SMITH If you had to fill out a form explaining what you do in two sentences, what would you write?

HANNAH MORNEMENT I would describe my job as a documentary photographer concerned with telling stories. Hopefully telling the stories of the people I am photographing, but also telling stories that people are (or should be) interested in. My work tends to be mostly visible in exhibitions and on the internet.

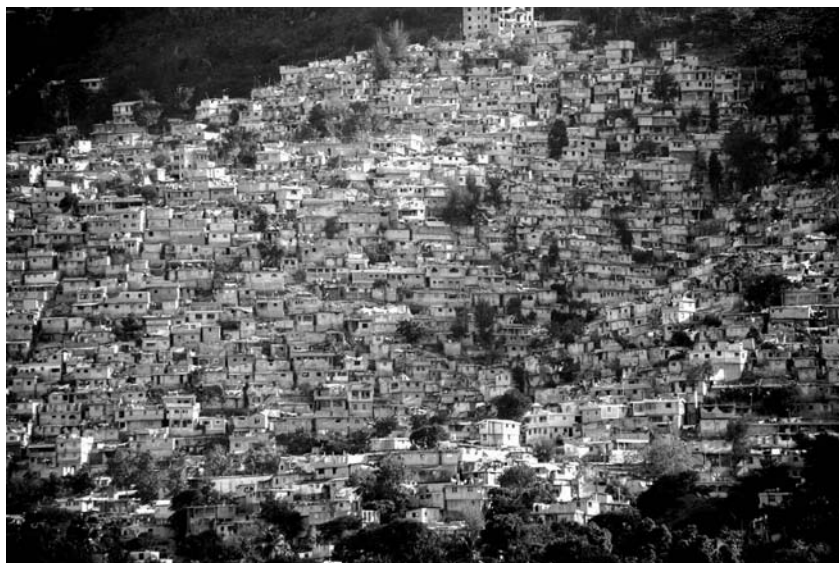
NS Is it true that you never wanted to be a photographer?

HM I wanted to be an artist. I have always been fascinated by creative things and creative people. I grew up in Algeria, where lots of different people came through the house. It was an ex-pat life – not so much bohemian, but a wonderful period of my life that seemed quite glamorous to me. When I was seven I saw Michelangelo's Pietà and thought it was the most beautiful thing and said 'I want to be an artist.' So from an early age I realised I had a visual imagination.

NS But you became a photographer, and then retired for almost a decade. Why was that?

HM I felt that photography was beginning to lose its way a little and so I packed it in and took up a career selling wine. When we changed over from film to digital it all became very

technical, and part of the result of that was that everyone thought they were a photographer. It seemed to become very easy and I became frustrated, and still am, because not everyone can take photographs. I really genuinely believe that, otherwise I wouldn't be persevering with my career.



NS But there's more to it than simply being good at it...?

HM I think that luck plays a massive part in photography. I don't mean the sort of luck associated with taking a photograph, but the sort of luck that goes with meeting the right people at the right time to get your work noticed. And to be in the right place at the right time to get your story.

NS You're a big fan of the Antarctic landscape...

HM I'm actually a descendant of the early 20th century polar explorer Belgrave Ninnis, who tragically died falling into a crevasse in Antarctica and didn't fulfil his potential. My grandmother told me about him when I was younger and I became fascinated by him and his diaries and wanted to follow in his footsteps in

some way. My trip to Antarctica was to document the landscapes he would have been part of, that he would have seen, which, fundamentally, haven't changed.

NS How did you set about recording that?

HM I wanted to try to imagine what it had been like, to get the feeling that nothing had changed, that this was a place where time seemed to stand still. And yet there were 89 years between my visit and when Belgrave Ninnis was there. Back then it would have been a hive of activity, sledging parties left and right, huts being built, dogs barking. When I was there, however, there was nothing. You really are cut off from the rest of the world.

NS You're also a humanitarian documentary photographer... what makes a photographer go to record images most people don't want to look at?

HM It is hard, and you do have to do battle with your conscience. As I get older, I find it harder to justify going to photograph people who are struggling. But it is important – in the mix of all the photographic imagery out there – to portray the realities of the world with integrity and sensitivity. And to do this properly you have to avoid being voyeuristic: you don't take every photo thinking 'this is my Pulitzer prize.' You're taking a part of your subject away with you and you have to be certain that you are doing it for all the right reasons.

left Quartieri Spagnoli, Naples, Italy.



HANNAH'S TOP TIPS

» **One thing I never go on a shoot without is...**

a notebook or a diary. I like to make a note of just about everything so I don't forget the experience.

» **My one piece of advice would be to...**

expect the unexpected. Be prepared, and always have a plan B and a plan C.

» **Something I try to avoid is...**

taking 'no' for an answer. With a little persuasion you can usually come away with what you are after.

HANNAH'S CRITICAL MOMENTS

To see more of Hannah Mornement's work visit hannahmornement.com

1995 Trip to Romania with Romanian Orphanage Trust as documentary photographer.

1998-9 Street photography project in Naples, plus exhibition.

2000 Travelled through Eastern Europe documenting work of European Children's Trust.

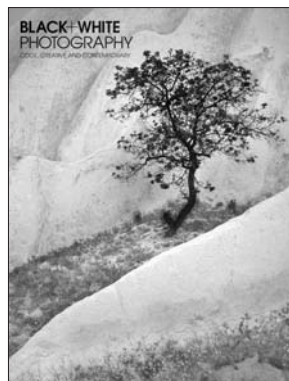
2001 Travelled in Antarctica in footsteps of great-great-uncle explorer Belgrave Ninnis.

2002-8 Hiatus. Abandoned camera to work in wine industry.

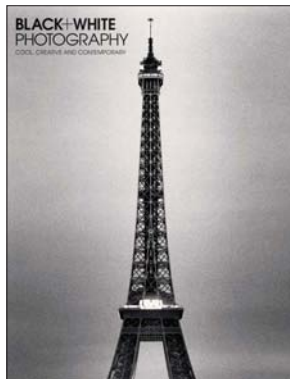
2010 Field trip to photograph post-earthquake reconstruction in Haiti.

2013 MA in documentary photography and photojournalism at LCC.

2015 Forthcoming documentary project in Ethiopia.



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NATURE ZONE

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IT'S A GANNET'S LIFE

Laurie Campbell keeps his eyes peeled for young gannets

Life in the Wild

Following a recent project to illustrate a magazine article about Scottish wildcats, Laurie Campbell looks at some of the benefits of taking on commissioned work



late last year I found myself being asked one of those awkward questions that are virtually impossible to answer. I was on a familiar stretch of riverbank, proudly showing a wildlife television producer around the most productive location I knew for photographing otters so that they might commission one of their cameramen to visit to try and capture footage for a series they were working on. In particular, they hoped for coverage of otters taking mature salmon, and the question I was asked was, 'how many filming days do you think we should send someone along for'. I don't remember my exact words, and much as I wanted to help, I couldn't get close to answering his question. I was confident that they would see and film otters, but as for recording the behaviour they wanted, well, there were so many variables at play, it could come down to spending more time at the location than their budget might allow.

This type of situation is not new, of course, but it does demonstrate why much of the best in-depth photography we see of wildlife is rarely commissioned; instead it is achieved more through people setting out to photograph subjects they have a passion for, and in their own time.

Commissioned stills photography of wildlife is rare, and becoming rarer still. I count myself fortunate that throughout my career I have received a good number of commissions to cover a variety of subjects, including the reintroduction of red kites and white-tailed sea eagles to Scotland, and year-long projects to document the natural history of the Isle of Rum and the North Harris Estate. Such projects are uncommon, however; most commissions are likely to last just a few days and are usually aimed at illustrating magazine articles, sometimes focusing on documenting a scientific study and often with a requirement to photograph people working with wildlife. A good example of

left Wildcat in a captive breeding programme, attracted by a cloth I had placed on the ground.
Nikon D4 with Nikon 200-400mm f/4 VR AFS lens at 280mm, ISO 800, 1/250sec at f/5, handheld



left Live cage traps are set up and various attractants are used in wildcat territory.
Nikon D4 with Nikon 17-35mm f/2.8 AFS lens at 17mm, ISO 640, 1/80sec at f/7.1, fill-flash at -1.7x, handheld

right The view from inside a live cage trap; attractant scent is applied to twigs.
Nikon D4 with Nikon 17-35mm f/2.8 AFS lens at 17mm, ISO 800, 1/50sec at f/8, fill-flash at -1.7x, handheld



this is a three-day commission I recently embarked on for *BBC Wildlife* magazine, to cover a story about Scottish wildcats and the research being carried out into the worrying decline of these enigmatic felines. Working alongside the features editor, who interviewed the scientists we met at various locations, my role was very much to adopt a fly-on-the-wall approach and photograph everything from the setting up of camera traps, to portraits of the people being interviewed.

With virtually no chance of photographing wild-living wildcats, I was grateful to be granted special access to some in a captive breeding programme. I had to work quickly, however, because human contact had to be kept to a minimum to prevent them becoming

habituated. To avoid the unsightly wire netting of the enclosure, I homed in and took a series of tightly composed headshots of a large male, using a tripod-mounted 200-400mm zoom. Upon removing my camera and stepping back, I noticed the cat investigating my tripod. This got me wondering whether I could tempt it down between the trunks of birch tree with another unfamiliar object. A 77mm lens cap got absolutely no reaction, but a small flannel cloth that I carry for drying wet gear did the trick and I got just the image I wanted of an inquisitive-looking wildcat. I enjoy such challenges of illustrating a story on demand in a limited time, but it's quite far removed from working with these same subjects in the wild.



Image of a wildcat captured by a stealth camera.
Nikon D4 with Nikon 70-180mm f/5.6 AF macro lens at 70mm, ISO 200, 1/5sec at f/10, mirror-lock, cable release, tripod



Stealth camera positioned in a wildcat habitat.
Nikon D4 with Nikon 17-35mm f/2.8 AFS lens at 17mm, ISO 1000, 1/25sec at f/9, fill-flash at -1.7x, handheld

LAURIE'S FACTFILE

The pros and cons of commissioned photography

» One of the few examples I can think of where the commissioning of true wildlife photography can work is on *National Geographic* magazine, which employs a handful of talented staff photographers who specialise in wildlife. This is possible because the immense circulation of the magazine allows generous budgets that translate into buying those photographers enough time and support in the field to give them the best chance of achieving rarely-seen images.

» Book projects, and particularly those focused on a single species or location, can offer the chance to shoot in-depth coverage of a subject over a long period of time. Much depends on the contract you can negotiate with the publisher, and whether the payment you receive in lieu of book royalties in advance will fund all of the time you would like to spend in the field. Most often it won't cover all your costs, but look upon any advances as a way of subsidising the photography of subjects that you would want to shoot anyway. Books are always a gamble for publisher and author alike, and only long-term sales will reveal what any returns may be, so it's difficult to regard them as a commission in a monetary sense.

» One of the fringe benefits of taking on commissioned work is that the photographer has a right to use the images for their own gain, but only after the company who commissioned them has published them first. This was traditionally the rule, at least, but as the squeeze on the publishing industry has tightened, many publishers ask for more, such as subsidiary rights to re-use the images in different projects and at no further cost. The fact remains, however, that commissioned photography can give you access to subjects that you may not otherwise have had.

What to shoot this month...

Laurie's September highlights



▲ As autumn approaches, more species of waders will have made their way from upland breeding sites to the coast where they will spend the winter. **Dunlin** (*Calidris alpina*) may be small, and initially found in small flocks, but they can be fairly confiding, meaning that they can usually be photographed without a hide or an especially long lens. Even on a full-frame camera, something in the range of 300-400mm is usually adequate, providing they are approached correctly. This invariable means keeping very low and crawling forward using only a beanbag to support your camera – wear some waterproofs for a little comfort.

Nikon D4 with Nikon 500mm f/4 VR lens, ISO 400, 1/2000sec at f/6.3, beanbag



▲ Now that the full showy displays of summer flowers are dwindling, late-flying insects will have fewer options of where to go to feed on the sugary nectar that they need to get by and, in some cases, to ensure they are in good condition before hibernation. At this time of year the flowers of ivy (*Hedera helix*) are just what they need. Apart from species such as **red admiral butterflies** (*Vanessa atalanta*), look out for various hoverflies too. With air temperatures generally lower, most insects will be a little less active and easier to approach than in mid-summer.

Nikon D3 with Nikon 70-180mm f/5.6 AF macro lens at 122mm, ISO 800, 1/160sec at f/11, handheld



▲ At this time of year, days of calm, warm weather followed by clear night skies cause the air temperature to plummet. This almost always means that there is a good chance of misty mornings the following day. Often it can be quite frustrating trying to record satisfying images of landscapes that summarise the mood, but very often much of the beauty can be in the detail, so take a macro lens and try taking backlit photographs of **spiders** on their dew-laden cobwebs. Aim to start work as early as possible, before the rising sun causes the moisture to evaporate.

Nikon D3X with Nikon 200mm f/4 AF macro lens, ISO 100, 1/320sec at f/10, cable release, tripod



▲ With such a long breeding season, young **gannets** (*Morus bassanus*) are often said to weigh more than their parents at the time they fledge, and are left to learn to fend for themselves while relying on reserves of fat. These juvenile gannets may be about the same size as the adults, but their plumage is a grey-brown colour and flecked with paler feathers. Initially they aren't strong flyers, and once grounded can have difficulty taking to the air again, especially in calm weather. Although this can leave them vulnerable to ground predators such as foxes, they are best left alone. That said, they can turn up in some unusual places along the coast, which can make for interesting photographs.

Nikon D3X with Nikon 17-35mm f/2.8 AFS lens at 19mm, ISO 200, 1/320sec at f/6.3, handheld

MORE SEASONAL SUBJECTS...

Flora

Field mushroom (*Agaricus campestris*) – perhaps one of our most sought-after species for culinary purposes.

Horse mushroom (*Agaricus arvensis*) – much heavier and more robust than field mushroom, this species can attain the size of a dinner plate.

The prince (*Agaricus augustus*) – closely related to field and horse mushrooms, but the cap is covered in brown scales, and it can be found in woodland rather than grassland.

Fauna

Centipede (*Lithobius forficatus*) – active most months of the year but not often photographed. Look for it beneath logs and timber in shady places.

Silk-button gall (*Neuroterus numismalis*) – like all plant galls, a response to insect attack. Look for them on the undersides of oak leaves.

Sika deer (*Cervus nippon*) – an introduced, non-native species of deer that has its rutting season this month. They are often found deep in conifer woodland, but can sometimes be located by their piercing whistling call.

WORLD WILDLIFE SPECTACLES



© Eduard Kyslynsky/Shutterstock

Brown bears, Romania

Forming an arc over 900 miles across central and eastern Europe and covered with vast areas of virgin forest, the Carpathians are teeming with natural life, including brown bears. During the second half of September, they are fattening up before hibernation, making this one of the best times to visit. Wildlife Worldwide offers a four-day trip to Romania's Piatra Craiului National Park to spot brown bears and other animals, from £1,045 per person including flights to and from the UK. wildlifeworldwide.com

Manta rays, Maldives

Hanifaru Bay in the Baa Atoll is the world's largest manta ray feeding site. During the south-west monsoon between May and November, plankton becomes trapped in the funnel-like lagoon, attracting manta rays by the hundreds. Guests staying at the Four Seasons Landaa Giraavaru



© nitrogeenic.com/Shutterstock

resort can sign up for a 'manta on call' service and will be whisked off to the lagoon to snorkel. Find out more at fourseasons.com/maldiveslg.



© Eddie J Rodriguez/Shutterstock

10 TOP SPOTS FOR WOODLAND PLANTS AND FUNGI

Before you focus your lens on the explosion of autumn colour that's coming our way, why not home in on some of the incredible botanical delights found among the trees? Here are 10 plant-rich woodland areas...

1 The New Forest, Hampshire

As summer draws to a close, the fruit and fungi season peaks in the New Forest – a staggering 2,700 species are present here. Try the woodland areas for species such as fly agaric, chicken-of-the-woods and staghorn. Also look for lichens and bryophytes (mosses and liverworts) on the numerous ancient trees. thenewforest.co.uk

2 Epping Forest, Greater London

Stretching 12 miles from Manor Park in East London to just north of Epping in Essex, this former hunting forest is designated as a site of special scientific interest. Over 177 bryophytes have been recorded here, along with numerous rare species of fungi. visiteppingforest.org

3 The Black Wood of Rannoch, Perth and Kinross

The wood is one of the largest remaining areas of ancient Caledonian pine forest, and it contains an array of plants characteristic of the habitat. Expect to see a variety of mosses, lichens and fungi, including cep and fly agaric. highlandperthshire.org/allnature-wildlife/nwrannoch

4 Meirionnydd Oakwoods, Gwynedd

Situated to the east of Snowdonia National Park, the woods are renowned for their mosses, liverworts and lichens, including species found nowhere else in the world. visitsnowdonia.info/meirionnydd-oakwoods-228.aspx



© Lorne Gilland/STNH

5 Ariundle Oakwoods, Highland

Considered one of the UK's most important Atlantic oakwoods, Ariundle is rich in primitive plants, supporting some 500 species of mosses, lichens and liverworts, which cover the trees and carpet the forest floor. nnr-scotland.org.uk/ariundle-oakwood

6 Upper Lough Erne, County Fermanagh

Lying south-east of Enniskillen, the Upper Lough Erne has one of Northern Ireland's largest areas of semi-natural woodland. It is particularly notable for its lichens, including a number of rare species. upperloughernregion.com



© National Trust Images/David Noton

7 Dinefwr Deer Park, Dyfed

Over 160 lichens have been recorded in the woodland, making it the most important parkland site for these plants in South Wales. Also look for bracket fungi on the oak trees and grassland species such as waxcap and pinkgill. nationaltrust.org.uk/dinefwr

8 Brown Moss, Shropshire

Comprising marshes, pools, heathland and woodland, the nature reserve (two miles south of Whitchurch) has over 200 species of wild plants, including the rare floating water plantain. There is a network of footpaths, but most require wellingtons or sturdy footwear. shropshire.gov.uk/outdoor-recreation/parks-and-countryside-sites/brown-moss-countryside-site

9 Strid Wood, Bolton Abbey, North Yorkshire

Owned and managed by the Bolton Abbey Estate, this large area of acidic oak woodland is one of the best places in the Yorkshire Dales to look for mosses, lichens, liverworts and fungi. Admission to the estate costs £8 per vehicle. boltonabbey.com/whattodo/strid.htm

10 Andrew's Wood, Devon

Dozens of species of ferns, mosses and wildflowers can be found beneath the tree canopy, including the evocatively named mouse-tail moss and harts tongue fern. The star of the show, however, is the heath lobelia, whose purple-blue flowers dot the woodland clearings in August and September. devonwildlifetrust.org/reserve

Chub

Nikon D7000 with 10-17mm lens at
13mm, ISO 500, 1/100sec at f/7.1

BENEATH THE SURFACE

*Wildlife and underwater
photographer and filmmaker
Jack Perks loves exploring
and revealing the UK's
freshwater world, which
we rarely get to see*

Rivers, ponds and canals have always fascinated me; in fact, any drop of freshwater that contains life would normally draw my attention. The obsession started when I was a child, catching sticklebacks in an ice cream tub, and developed into a photographic career. The wildlife is often less than confiding and the conditions can be difficult at best to work with, but this makes capturing the images all the more rewarding. The British weather, algae levels, clarity of the water and people feeding the ducks are a few of the hurdles I've faced while in rivers trying to get intimate images of the wildlife. It's a completely alien world to us, but it is an environment I very much enjoy exploring and showcasing to the public.







Mute swan

*Nikon D200 with
10.5mm lens, ISO 500,
1/1000sec at f/4.5*



Grayling

*Nikon D7000 with
10-17mm lens at 17mm,
ISO 640, 1/250sec at f/5*



Toad

*Nikon D7000 with
10-17mm lens at 12mm,
ISO 1250, 1/60sec at f/11*



Eel

*Nikon D7000 with
10-17mm lens at 10mm,
ISO 640, 1/60sec at f/5.6*

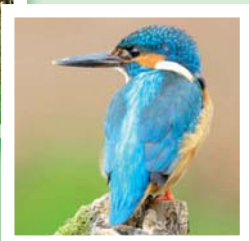
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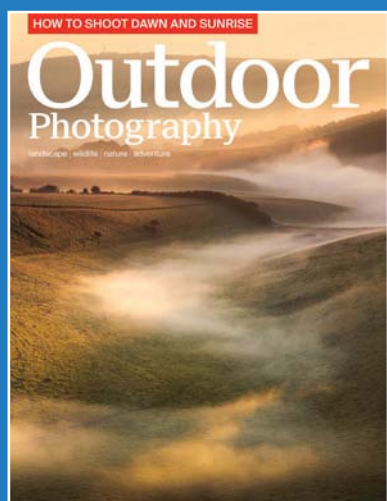
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Life on a city heath

After spending much of his childhood exploring Hampstead Heath, Matthew Maran chose this wonderful urban green space to be the focus of an ongoing photography project to document the landscapes and wildlife found there, including grebes and crayfish

It's hard to believe you are just five kilometres from central London when taking a dip in one of Hampstead Heath's swimming ponds. Surrounding the ponds is almost 800 acres of beautiful green space made up of recent and ancient forest, wildflower meadows and vast grassland slopes.

I grew up close to the heath, so it's a place I've been connected to since my childhood, and after photographing abroad for many years I decided to focus on working closer to home. In the summer of 2012 I embarked upon a long-term project photographing the wildlife and landscapes there for a new hardback book that will be published in spring next year.

I've been swimming in the ponds for three years and am amazed at how habituated the wildlife is – mallards rest on lifebuoys, common

terns dive for fish between swimmers, and a pair of great crested grebes has been nesting for a number of years. It was the grebes and their newly hatched chick that I set about photographing for one of the chapters.

With help from the City of London Corporation's ecologist and lifeguards I would be dropped off from a rowing boat at a suitable depth and wait, neck deep in my wetsuit hoping the action would take place in front of my camera lens. It wasn't long before I began to witness interesting behaviour. The grebes took equal share of the parenting duties; one would carry the chick on its back while the other hunted for fish to feed the newborn, itself and the other parent.

Seemingly undisturbed by my presence they went about their business, each day presenting a range of behaviours and photo opportunities.

Early one morning as I watched a parent and chick from a distance, I heard the other grebe surface with a red swamp crayfish in its beak just a few metres away. I slowly spun round, not wanting to drop my camera, and quickly fired the shutter as it tossed the crayfish around and smacked it on the surface of the water several times before cocking its head back and swallowing it whole. The episode lasted just a minute and, despite my nervous excitement, I managed to keep my cool and captured a couple of frames before the grebe curled up its neck and settled down to rest and digest.

I spent a total of 14 hours (one hour at a time) in the ponds and it was worth every minute. It's moments like these that make me feel truly connected to nature and very lucky to have a place like Hampstead Heath on my doorstep.

On the wing

Bird migration can produce some exciting and unexpected sightings, especially at this time of year; Steve Young has tips on where to head this autumn for your best chance of spotting some rarities

above Red-backed shrike (juvenile): On good days after easterly winds there is a good chance that birds such as wryneck, barred warbler and red-backed shrike may be found; this juvenile shrike was at Spurn, Yorkshire.

below left Red-flanked bluetail: This used to be a magical, almost mythical rarity, but increased breeding in Finland has led to them becoming regular visitors in autumn. They are found predominantly along east coast locations, but there are reports from other parts of the country, including the Isles of Scilly where this was taken.

below right Eastern crowned warbler: Every now and then, a sought-after 'first for Britain' is found during autumn after 'the east wind doth blow'; this eastern crowned warbler was found in South Shields in 2009.

Migration used to be one of the great mysteries of the birding world; as recently as the Victorian era many ornithologists believed that swallows hibernated in mud because they all disappeared when summer was over and weren't seen again until the following spring.

With the development of bird ringing during the 20th century, and thanks to today's advanced techniques, such as satellite tracking, we have fantastic knowledge of where our visiting birds travel to and from.

The magic of migration is still there, however, with autumn being many people's favourite time of the year (including mine). You just never know what will turn up and where, although there are a number of hot spots that, in the right weather conditions, can almost be guaranteed to have something interesting to photograph. The birds we

are hoping to see will have bred in northern and eastern Europe and are now starting their migration back to their wintering grounds.

As they fly over the sea, east or north-easterly winds knock them off course, leading the birds to be pushed across to the eastern side of the UK. Ideally there will be mist or rain at the same time, and as soon as the birds reach land they drop down exhausted and start searching for food. On big 'fall' days at sites such as Spurn in Yorkshire, numbers can be amazing; hundreds of birds such as goldcrest, redstart and thousands of various thrush species can be grounded.

Among the large numbers of commoner species, there may be a rare bird or, better still, a mega rare bird. There's the chance of seeing a species that has only been seen a couple of times in the UK, or one that has not been seen at all. These are the autumn days that get the keen birders and the rare bird

photographers excited and make them travel to east coast sites during September and October. Even if the 'first for Britain' doesn't materialise, there is always a chance of good views of scarce species such as red-backed shrike or wryneck.

You have to have those east to north-east winds for the east coast to be special, however; visit in a north-westerly, and a day's visit can produce nothing more than a couple of everyday chiffchaffs or willow warblers. Get the weather right and, as well as Spurn, places such as the Fair Isle, the Shetland mainland, the Isles of Scilly, Dungeness in Kent, Landguard in Suffolk, Titchwell and Cley in Norfolk will all have a great chance of being excellent destinations.

South-westerly winds will also bring a number of scarce and rare birds, but when these winds blow they are more likely to bring American species to the south-west of the UK and the Irish coasts. There won't be the same large numbers of birds as in easterly 'fall' conditions, but there is a real chance of mega rare species such as upland sandpiper, Swainson's thrush or American warbler.

The crowds drawn by any rare bird these days mean that photography can be frustrating, as getting close can be a problem. Usually, though, with a bit of patience, some sort of shot can be taken; be lucky and enjoy the autumn.



Steve's September highlights



clockwise from top left
Grey wagtail male (summer): Male grey wagtail is a splendid looking bird with a black throat and white trim, grey back and lemon yellow underparts.

Grey wagtail (juvenile): I don't know what happened to the tail on this juvenile bird, but it must be almost ashamed to carry the name 'wagtail'!

Grey wagtail (winter): In winter the black throat is lost and the lemon yellow appears to be even more vivid on the breast, but maybe that's just because the duller light makes it look brighter.

Bird of the month

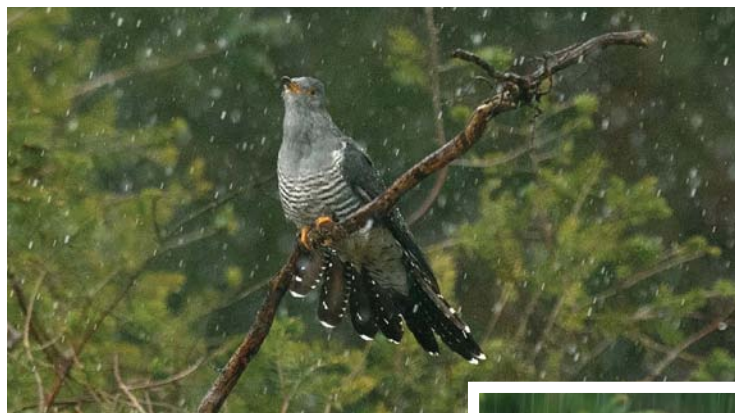
Britain has three regular species of wagtail; pied, grey and yellow; the last of which is a summer visitor. Grey wagtail is present all year round, usually breeding on fast-flowing wooded streams, but it can also be found around large lakes in city centre parks.

With bright yellow underparts, a grey back and a black throat (on the male), this is a very attractive species. Its tail is constantly wagging, so it can sometimes be difficult to freeze the action, but a fast shutter speed will do it.



During winter, birds move around to other areas away from breeding sites and can be found in the oddest of places; I once had a pair that frequented the back alleyway behind my old house during winter. Presumably they were searching for any insects they could find, but they must have been successful, as they reappeared every year.

BIRD PHOTOGRAPHY TIP



left **Cuckoo singing in the rain (fast shutter):** Using a shutter speed of 1/1250sec has frozen the raindrops, making them almost snow-like in their appearance.

below **Cuckoo in the rain (slow shutter):** A totally opposite effect has been achieved by using a slow shutter of 1/125sec, with the rain appearing as lines.



Nobody really likes being out in the rain trying to take bird photos; the combination of dull light, wet subject and wet camera equipment doesn't make for a good photograph. But if you happen to be in the comfort of a hide while the rain pours down it is a great chance to try some different shutter speeds.

Many birds will carry on as normal in the rain, even during heavy downpours. Water-loving species will carry on feeding and can look good when photographed surrounded by 'bouncing' raindrops. A cuckoo that I once photographed during spring carried on singing during the heaviest of rain showers, and I took full advantage of the opportunity and tried a few types of images.

Shooting at a fast speed of around 1/1000sec I found that the raindrops were frozen and

appeared almost snow-like, whereas using something around 1/60sec-1/125sec made the rain appear as lines because the exposure time was too slow to freeze it.

Don't pack away the equipment next time it rains; as long as you are dry you never know what sort of image you could take.

LOCATION OF THE MONTH



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The Lizard, Cornwall

The most southerly part of the UK mainland, the Lizard offers excellent birding opportunities thanks to its remote location, mild maritime climate and unique geology. Many different species – both rare and well known – can be seen on the peninsula, particularly at this time of year when many birds are on the move. In August a great variety of seabirds pass through, including Cory's shearwaters, puffins, European storm petrels and, if you are very lucky, Fea's petrel. South-westerly winds can occasionally bring a rarity from Europe. There's a chance of red-backed shrike, dotterel, woodchat, melodious warbler, buff-breasted sandpiper and rose-coloured starling. By the end of August, the first Atlantic gale may have brought an American wader. September brings commoner passage migrants such as wheatear, tree pipit, whinchat, yellow wagtail and grey wagtail. Also look out for the rare Cornish chough (pictured below) – the species has been breeding here since 2002.

Getting there The Lizard lies close to the town of Helston – 25 minutes (by car) from Truro and Penzance. Falmouth (10 miles away) is the nearest railway station.

Website For more information and to plan a trip, go to visitcornwall.com/destinations/lizard.



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18-135mm F3.5-5.6 WR	£579.00
50-140mm F2.8 WR OIS	£1099.00
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Zeiss Lenses



Otus 55mm F1.4 **£3170.00**

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Planar 85mm F1.4	£989.00
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Makro-Planar 100mm F2	£1449.00
Otus 55mm F1.4	£3170.00

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NEXT MONTH

OP196 ON SALE 27 AUGUST

How to take awesome autumn landscapes

Iceland: a fresh perspective

Trees and woods competition results

Shooting macro in Peru's Manu National Park

Learn fields from Surprise View by Graham Dunn

Outdoor Photography

I would like to take part in the following section(s): please tick ☒

VIEWPOINTS

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My images were all taken in the month of

The name of my location

(We are currently looking for images taken in December, January and February)

READER GALLERY

☐

ONE THING THIS MONTH...

☐

DAWN AND SUNRISE

Please supply captions and full technical details for each image

LETTERS

☐

WHERE IN THE WORLD?

☐

OP READER DAYS

☐

(I have included my full contact details, including daytime telephone number)

GENERAL SUBMISSION

☐

Please include a short synopsis and up to five accompanying images

I have included a SAE and would like my work returned ☐

IMPORTANT! Please include your full contact details with your submission, including a daytime telephone number

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Address

Postcode

Daytime telephone number

Email

Website

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Photocopies of this form are acceptable

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VIEWPOINT OF THE MONTH

Your location pictures and words could earn you up to £200! Send us up to 10 of your best digital images or slides from your favourite UK & Irish viewpoints. If they're selected, we will commission you to write up your location.



VIEWPOINTS

Your photos of your favourite locations could earn you £50! Send us up to 10 of your best digital images or slides and, if one is selected, you will earn £50.



READER GALLERY

Send us your very best outdoor images, and if you're chosen as our winner you will receive a Lowepro Photo Sport 200 AW, worth £149. Perfect for photographers on the go, it has a raft of great features, including an Ultra-Cinch Camera Chamber to protect your gear, built-in All Weather cover, and a dedicated hydration pocket.

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We are always on the lookout for inspiring new features. If you have a great idea for an article then please send a short outline (no more than 60 words), plus five accompanying low-res images for our consideration.

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IF YOU ONLY DO ONE THING THIS MONTH...

Take on our photo challenge – send us your best dawn and sunrise photos (see page 110), and as well as having your image featured in the December 2015 issue of *OP*, you could also win a superb Coleman Cortes 4 tent!



LETTERS

Write to us! Please send your views, opinions and musings to claire.blow@thegmcgroup.com, or send your comments to us by post. If your letter is published as our 'Letter of the Month' you'll win a prize; this month we gave away a copy of *An Era Without Memories Chinese contemporary photography on urban transformation*. Please note: letters may be edited.



OP READER DAYS

Register your interest for our soon to be announced *OP* Reader Days, and you could be joining us and some of our professional contributors at one of a number of great UK locations. Please send your full contact details, including name, postal address, and a daytime telephone number to anna.evans@thegmcgroup.com, or use our postal submission form.



Where in the world?

If you can name this dramatic island with its impressive mountains, you will be in with a chance of winning an awesome f-stop Tilopa backpack, worth £179!

Where is it?

The photograph shows a stunning island with steep cliffs, but it is not a real island. It is a model of a real island, built for a competition. The photograph was taken by a professional photographer, and the model was built by a local community. The photograph is a great example of how a model can be used to represent a real world object.

Send your entries to anna.evans@thegmcgroup.com by 10 September 2015.

WHERE IN THE WORLD?

Tell us the name of the location featured on page 112 and this month you could win a superb f-stop Tilopa camera backpack, worth £179. Tough and flexible in how it's set up, the Tilopa makes heavy load carrying far more bearable on outdoor adventures with your camera.



HOW TO SUBMIT

DIGITAL SUBMISSIONS

When burning your CD, create two folders: one containing TIFF or JPEG – saved at quality 10 or above – files, saved at 300ppi, RGB or CMYK, and MAC compatible; and a second folder with low-res 72ppi JPEG files. Only send 8-bit files (not 16-bit files) and flatten any layers. Add your own name to the image file names. Please write your name and contact details on your CD, or include this information in a text file on the CD. Finally, if you can, print off a contact sheet of thumbnails of the images included on the CD; this is very useful for us.

PLEASE DO NOT ATTACH STICKERS TO YOUR CD

YOUR SUBMISSION – CHECKLIST

- 1 Send both low-res and high-res versions of your images
- 2 Add your own name to your image filenames
- 3 Write your name and contact details on your CD

EMAIL ENTRIES

We are unable to accept speculative submissions via email, so please do not send work in this way, unless requested to do so by a member of the *OP* editorial team.

WEBSITE SUBMISSIONS

You can send us links to your website, for us to view your general work only. Please note that strictly no correspondence will be entered into regarding website submissions. Send the link to opweb@thegmcgroup.com.

SEND POSTAL SUBMISSIONS TO:

Outdoor Photography, 86 High Street, Lewes, East Sussex, BN7 1XN

RETURN OF YOUR WORK

Please include a SAE if you would like your submission returned.

PLEASE NOTE

Due to the many submissions we receive from our readers each month, no correspondence can be entered into. If you have not heard from us within 10 weeks (except for Viewpoints) then it is unlikely we will be using your work in the magazine on this occasion.

IMPORTANT

GMC Publications cannot accept liability for the loss or damage of any unsolicited material, including slides.

EXHIBITIONS AND EVENTS

If you would like an exhibition or event to be included in *Outdoor Photography*, please email Anna Bonita Evans at anna.evans@thegmcgroup.com at least 10 weeks in advance. You can also send information to the postal address (above).

NEWS STORIES

Is there a current and time sensitive story you'd like us to cover in our Newsroom pages? Please email details to claire.blow@thegmcgroup.com.

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The ND1000 is our award-winning, 10 stop long exposure filter! By far the most popular filter at SRB!

ND1000 Filters

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46mm.....	£22.50	62mm.....	£27.00
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55mm.....	£24.50	77mm.....	£32.50
58mm.....	£25.50	82mm.....	£37.50

"Best Value" in Photoplus Big Stopper Group Test

ND Fader Filter

★★★★★ - Amateur Photographer

46mm.....	£26.00	62mm.....	£32.00
49mm.....	£27.00	67mm.....	£35.00
52mm.....	£27.50	72mm.....	£36.00
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58mm.....	£31.00		

4 stars from AP Magazine for Quality & Value

ND Filters

Sizes: 27 to 82mm

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49mm.....	£17.00	67mm.....	£23.00
52mm.....	£18.00	72mm.....	£26.00
55mm.....	£19.00	77mm.....	£28.00
58mm.....	£20.00	82mm.....	£31.00

4 Grades: 0.3, 0.6, 0.9, 1.2

★★★★★ Digital Camera ND Group Test

Circular Polarisers

Sizes: 25 to 86mm

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55mm.....	£17.00	77mm.....	£21.00
58mm.....	£17.00	82mm.....	£26.00
62mm.....	£17.50	86mm.....	£33.50

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Sizes: 25 to 105mm

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49mm.....	£12.95	67mm.....	£14.95
52mm.....	£12.95	72mm.....	£15.95
55mm.....	£12.95	77mm.....	£17.95
58mm.....	£13.95	82mm.....	£19.95

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Sizes: 40.5 to 82mm

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49mm.....	£17.00	67mm.....	£21.00
52mm.....	£18.00	72mm.....	£21.50
55mm.....	£19.00	77mm.....	£22.50
58mm.....	£19.50	82mm.....	£24.50

4 Grades: 0.3, 0.6, 0.9, 1.2

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*3 Types: Blue, Sunset, Twilight

Square Filters

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Aluminium Filter Holder

A Size.....	£19.95
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P Size W/A.....	£24.95



Pro Filter Kits

3 types: Full ND, Soft ND, Hard ND

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A Size Filter.....	£49.95
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Square Filter Kits

3 types: Full ND, Soft ND, Hard ND

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A Size Filter.....	£39.95
P Size Starter.....	£24.95
P Size Filter.....	£39.95



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0.9 Full ND.....	£13.50	Circular Polariser.....	£26.00
1.2 Full ND.....	£15.95	Blue Grad.....	£13.50
0.3 Soft ND Grad.....	£13.50	Sunset Grad.....	£13.50
0.6 Soft ND Grad.....	£13.50	Twilight Grad.....	£13.50
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58mm.....	£19.00	77mm.....	£24.50
62mm.....	£20.00		

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38.1mm	40.5-58	62mm	52-77
39mm	49-52	67mm	58-82
40mm	49	72mm	86-105
40.5mm	37-58	77mm	58-105
43mm	37-72	82mm	72-105
43.5mm	46-58	86mm	72-105
46mm	37-62	93mm	82
48mm	46-58	95mm	82-105
49mm	37-77	105mm	86-95
52mm	46-77		

Lens Adaptors

Camera	Lens	£	Camera	Lens	£
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Canon EOS-M	to Leica M	£29.95	Micro 4/3	to Con/Yash	£29.95
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Canon EOS-M	to Canon FD	£29.95	4/3	to Con/Yash	£22.95
Canon EOS-M	to C Mount	£29.95	4/3	to Leica R	£22.95
Canon EOS-M	to M39	£29.95	4/3	to Nikon	£22.95
Canon EOS-M	to M42	£29.95	4/3	to Olympus OM	£22.95
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Fuji X	to Nikon	£29.95	Pentax	to Nikon	£44.95
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Fuji X	to Olympus OM	£29.95	Pentax	to Canon FD	£44.95
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Nikon	to M42	£24.95	Sony Alpha	to Pentax K	£44.95
Nikon	to Canon FD	£44.95	Sony Alpha	to Canon FD	£44.95
Nikon	to C Mount	£32.95	Sony NEX	to Canon EOS	£29.95
Nikon 1	to M42	£24.95	Sony NEX	to Nikon	£29.95
Nikon 1	to M39	£22.95	Sony NEX	to Sony Alpha	£34.95
Nikon 1	to Nikon	£29.95	Sony NEX	to Olympus OM	£29.95
Nikon 1	to Canon EOS	£44.95	Sony NEX	to Pentax K	£29.95
Nikon 1	to Pentax K	£29.95	Sony NEX	to Leica M	£29.95
Nikon 1	to Leica M	£39.95	Sony NEX	to Leica R	£29.95
Nikon 1	to Leica R	£37.95	Sony NEX	to Canon FD	£42.95
Nikon 1	to Con/Yash	£23.95	Sony NEX	to M39	£23.95
Micro 4/3	to Canon EOS	£29.95	Sony NEX	to M42	£23.95

*with aperture control

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GEAR ZONE

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90 **Camera test**



SONY'S SLT-A77 MKII

Andy Luck finds out if this new camera far outpaces its predecessor

Thermarest NeoAir Voyager ▼

Made to provide you with a comfortable night's sleep at basecamp, Thermarest's NeoAir Voyager is an ultra supportive mattress due to its internal Triangular Core Matrix structure, which contours to your body shape. Housing over one hundred insulating cells in its WaveCore construction, the NeoAir Voyager will give you ample warmth during those cooler summer and autumn nights.

Guide price £75 ► cascadedesigns.com



Sony A7R II ▼

Including in-camera five-axis image stabilisation technology, internal 4K video recording, a high-speed BIONZ X image processing engine, ISO extendable up to 102400 and the world's first 42.4MP back-illuminated 35mm full-frame Exmor CMOS sensor, Sony's A7R II is sure to garner attention. Plus, with no optical low pass filter on the camera, images are captured with the highest possible resolution and clarity.

Guide price £2,600
sony.co.uk



GEARING UP

f-stop Tilopa backpack ▼

f-stop's new Mountain Series is aimed at adventure photographers in need of ultimate capacity, durability and usability from their backpacks. Alongside three new packs, f-stop has upgraded its popular Tilopa to perform even better in demanding conditions. It has a rip-stop nylon shell and a secondary polyurethane film throughout, and also features newly integrated, expandable side panel pockets with full-length zippers. The bag's base is made from Hypalon rubber, and its multiple attachment points for equipment mean you can always carry more.

Guide price £179 ► shop.fstopgear.com



UniqBall UBH 45XC ▼

Endorsed by wildlife photographer Andy Rouse, UniqBall produces universal, heavy-duty tripod ball heads to give users the smoothness and sturdiness needed to take great panning shots of your subject. Their latest product, the UBH 45XC, is UniqBall's largest tripod head yet, and is ideal for telephoto and super telephoto lenses.

Guide price £415 (large)
arwpstore.com



Samsung Galaxy S6 active ▼

The camera most of us always have with us is the one on our smartphones, making it a great tool for photographers to keep training their eye when their DSLR isn't to hand. The beefed up S6 active has a 16MP camera and a Quad HD screen. It's shock resistant, dustproof and water resistant to depths up to 1.5 metres for 30 minutes.

Guide price £559

samsung.co.uk



Miggo Agua 45 ▼

Rising from Kickstarter fame, young company Miggo has produced an IPX3 standard storm resistant bag to keep your camera secure in the wettest conditions. With the Agua 45 having two protective layers – the outer being thick waterproof tarpaulin and the inner a combination of padded neoprene and lycra – there's no need for users to mess around with protective rain covers. Other handy features include an inbuilt camera strap and a hidden pocket to store your lens cap.

Guide price £69.99

intro2020.co.uk (UK distributor)



Raidlight Soft Flask Press-to-Drink ▼

Keeping you hydrated during your adventures this summer, Raidlight's Soft Flask Press To Drink water bottle combines the low weight and compressibility of hydration bladders with the handheld convenience of a water bottle. With a handy press-to-drink feature, the bottle packs down to make drinking and storage easier when on the move.

Guide price £17.99 for 600ml

firstascentoutdoordistribution.co.uk



Eskimo Matador pocket blanket ▼

Water repellent, lightweight and puncture resistant, Eskimo's Matador pocket blanket will come in useful for outdoor photographers.

Thanks to its generous size, the blanket is perfect for kneeling on or laying out gear. Its Easy Pack Pattern shows you exactly where to fold for easy storage, and it can fit neatly into a pocket or attach to a key chain.

Guide price £22.99 ► eskimoagency.com



SanDisk 128GB USB 3.0 Flash Drive ▼

Measuring less than a one-penny coin, SanDisk's latest 128GB USB 3.0 Flash Drive is currently the smallest memory storage and transfer memory drive on the market. But it's not just its size that's impressive: with the ability to download a full-length film in less than 40 seconds (thanks to its transfer speed of 130MB/s), this tiny but mighty device is up to 10 times faster than a standard USB 2.0 drive.

Guide price £61.99

sandisk.com



Sony SLT-A77 MkII

Some second generation camera launches can be a bit underwhelming, but Sony's new A77 MkII promises a big hike in performance over its predecessor.

Andy Luck puts it through its paces

Guide price £764 (body only)

Contact sony.co.uk

Sony's SLT range is rather unusual in that the cameras combine both an electronic viewfinder (EVF) and a mirror system, albeit a mirror with a difference. The new A77 MkII is one of Sony's SLT designs, which stands for Single Lens Translucent. It has a pellicle mirror that is semi-transparent, so it allows some of the incoming light to reach the phase-detection autofocus sensor, while the rest of the light goes to the image sensor. This means the mirror can be fixed, with no need for it to move during exposure as in a conventional DSLR.

This system results in less vibration and also combines the advantages of both an EVF, with information overlays like those found in mirrorless system cameras, and a DSLR that allows

full-time phase detection autofocus – with the added advantages of phase-detection operating during movie shooting and when composing images on the LCD monitor.

The A77 MkII has the excellent 2.36 million-dot OLED Tru-Finder that boasts 100% frame coverage and a wide 33° viewing angle – which is also found on the Sony A7 MkII, A7S and A7R. The EVF also allows enlargement and focus peaking for manual focus confirmation, and zebras to control exposure in video mode.

Sony has put a lot of work into developing what it describes as the new 4D Focus system, which uses 79 AF points, with 15 being cross-type,



The AF tracking nailed this fast-moving gull and is confidence inspiring all round. *Sony SLT-A77 MkII with 70-400mm f/4-5.6 G SSM II lens at 400mm, ISO 100, 1/500sec at f/8*

compared to its predecessor, which had 19 AF points, with 11 being cross-type. This new system is extremely fast and accurate, with the four dimensions deriving from 2D wide autofocus coverage in height and width, combined with fast autofocus speed for 3D depth and enhanced predictive tracking, which Sony defines as the 4D element of time. It is an elaborate concept, but in practice the AF performance over the original A77 is completely transformed, with the A77 MkII feeling like a much more expensive camera in terms of the speed and tenacity of its AF tracking.

A comprehensive range of focus modes are also on tap, including Wide, Zone, Flexible Spot, Local, Expanded Flexible Spot and Lock-on AF. An additional AF Range Control option can limit the AF to specified distance ranges, and there are five selectable levels of focus tracking duration to suit how quickly the system should switch focus as required by the subject matter. This all adds up to some very useful customisation options to set up the camera to match how you shoot.

LIKES

- ✓ Excellent image quality
- ✓ Impressive AF tracking
- ✓ 12 frames per second
- ✓ Wi-Fi
- ✓ IBIS
- ✓ Extensive lens system

DISLIKES

- ✗ No drive mode dial
- ✗ Momentarily frozen preview images in high-speed tracking



TECH SPECIFICATION

Sensor APS-C type (23.5 x 15.6mm) Exmor CMOS sensor, 24.3MP

Shutter speed 30sec-1/8000sec

EVF 2,359,296 dots

LCD 3in-type TFT LCD, 1,228,800 dots

AF 79-point '4D' AF system

AF Modes Single-shot AF (AF-S), Continuous AF (AF-C), Automatic AF (AF-A), Direct Manual Focus selectable

AF area Wide, Zone, Centre, Flexible Spot, Expanded Flexible Spot, Lock-On AF

ISO sensitivity 50-25600

Continuous shooting 12 frames per second

Wi-Fi NFC One-touch functionality

Connections Microphone mini jack, Multi/Micro USB Terminal, Multi Interface Shoe, Sync Terminal, Wired remote terminal

Power NP-FM500H M-series battery, capacity 480 shots

Size 142.6 x 104.2 x 80.9mm

Weight 647g (body only)



To complement the 4D AF system, the A77 MkII also has a maximum frame rate of 12 frames per second with full AF, which comprehensively eclipses Nikon's new APS-C flagship, the D7200 that shoots at five frames per second. It also beats the frame rate of the impressive Canon EOS 7D MkII by two frames per second, and comes pretty close to the current high-speed champion, the Samsung NX1, which can reach 15 frames per second with full AF.

The A77 MkII feels really dependable and sharp when it comes to action photography and the shutter is also commendably quiet, with a sewing machine-like chatter. I still, however, prefer the uninterrupted view you get with an optical viewfinder in high frame rate mode rather than the series of briefly frozen images you get with an EVF such as the one found on this camera. Switching the image preview off makes no difference. It's a pity you can't have

a continuous, uninterrupted live feed in the viewfinder when using the high frame rate; it would make following a fast subject much easier.

The image quality produced by the A77 MkII is superb, with great clarity and detail thanks to the BIONZ X processor and 24.3MP APS-C CMOS sensor, which utilises gapless on-chip lens design to optimise light gathering across the sensor area. Sensitivity covers a wide range, from ISO 100 (expandable down to ISO 50) to ISO 25600.

While the build quality is not quite in the Canon EOS 7D MkII league it is very similar to the Nikon D7200, with full dust and moisture protection. The Sony beats both of these competitors with its useful 1,228k-dot, three-way tilting LCD monitor. The screen is not a touchscreen, but it does at least allow high and low-angle shooting in both landscape and portrait orientation.

top Colours from the Sony sensor are fantastic; rich but very accurate. *Sony SLT-A77 MkII with 70-400mm f/4-5.6 G SSM II lens at 400mm, ISO 125, 1/500sec at f/5.6*

above Picking the perfect moment for fast-moving subjects, like these kite surfers, is a piece of cake with 12 frames per second on tap. *Sony SLT-A77 MkII with 70-400mm f/4-5.6 G SSM II lens at 85mm, ISO 125, 1/1000sec at f/6.3*

VERDICT

The Sony SLT-A77 MkII comes with a fantastic high-performance specification that includes in-body image stabilisation, Wi-Fi, pro-level customisable autofocus, 12 frames per second drive, a tilt screen, great 24MP picture quality, clean video out to external devices, and a host of other features. It is well made and weather resistant, and looks good too, so is a serious contender in this market segment.

RATINGS

Handling	97%
Performance	96%
Specification	98%
Value	96%

OVERALL
96.75%

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megapixels
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movie mode



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1080p
movie mode



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Canon PRO

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megapixels
7.0 fps
1080p
movie mode



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megapixels
4.5 fps
1080p
movie mode
full frame
CMOS sensor



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Canon PRO

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22.3
megapixels
6.0 fps
Full Frame
CMOS sensor



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Canon PRO

EOS 5DS

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megapixels
5.0 fps
Full Frame
CMOS sensor



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Nikon

D5500

24.2
megapixels
5.0 fps
1080p
movie mode



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Nikon

D7100

24.1
megapixels
6.0 fps
1080p
movie mode



D7100 From £749

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Nikon

D7200

24.2
megapixels
6.0 fps
1080p
movie mode



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Nikon

D610

24.1
megapixels
6.0 fps
1080p
movie mode



D610 From £1184

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Nikon

D750

24.3
megapixels
6.5 fps
Full Frame
sensor



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megapixels
7.0 fps
Full Frame
sensor



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megapixels
11.0 fps
Full Frame
sensor



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10.0 fps



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5.0 fps
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megapixels
5.0 fps
1080p
movie mode



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megapixels
12.0 fps
4k Video



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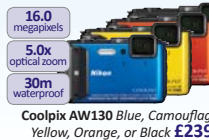
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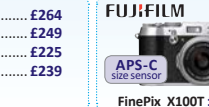
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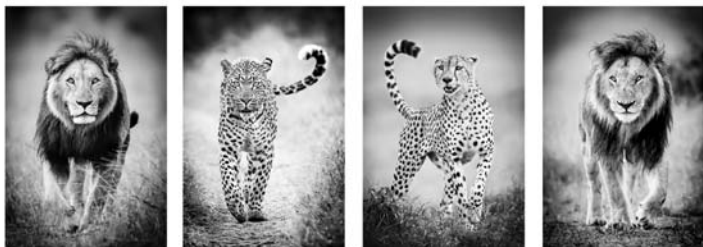
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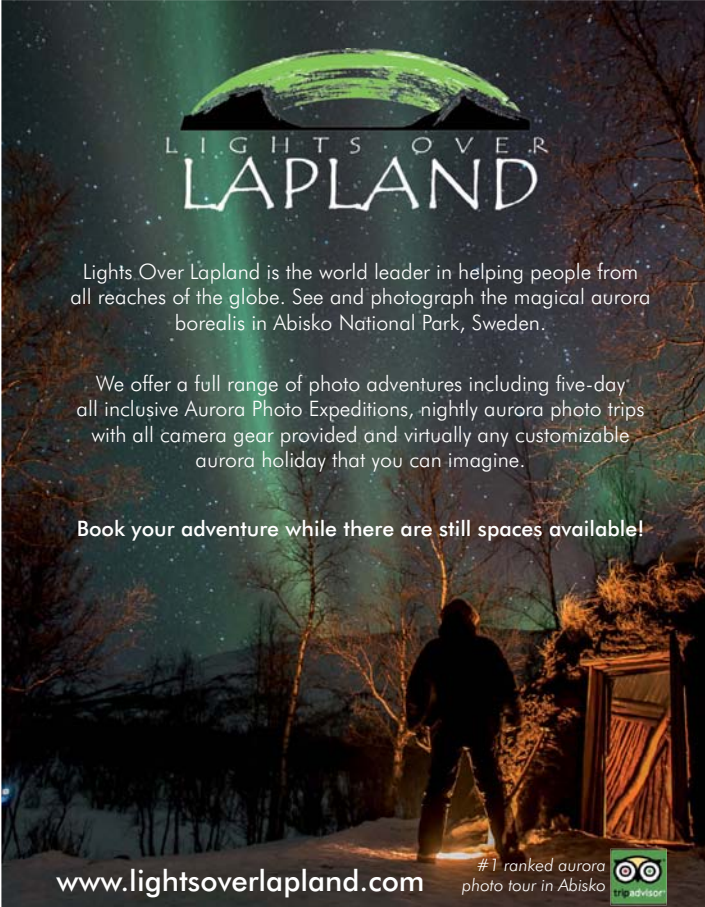


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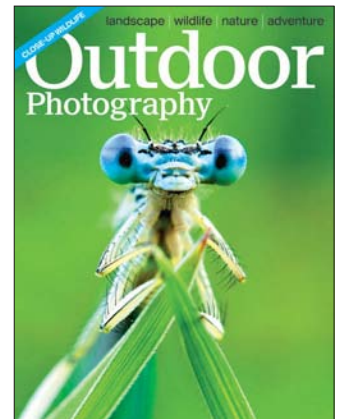
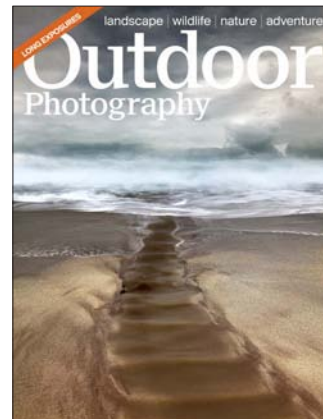
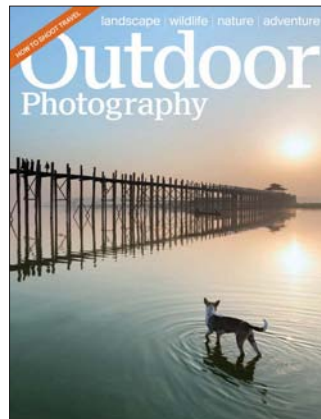
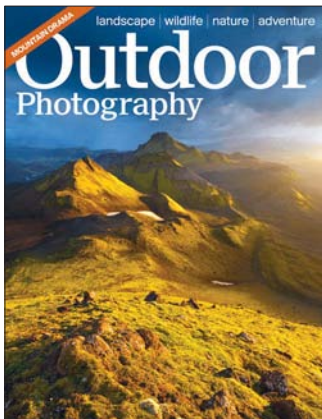
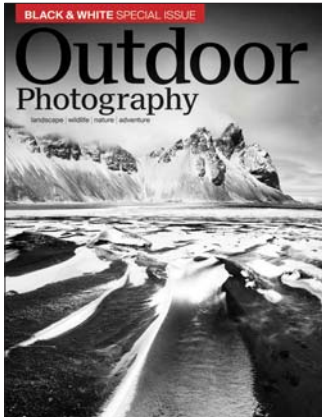
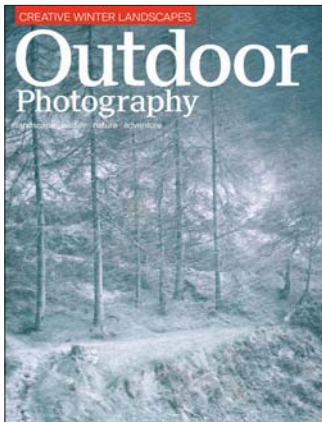
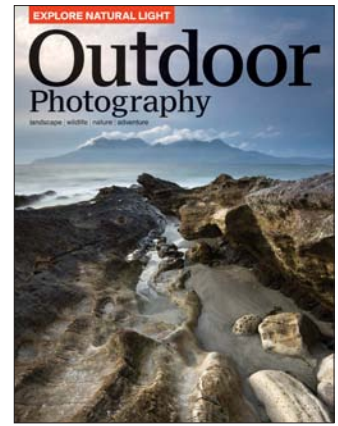
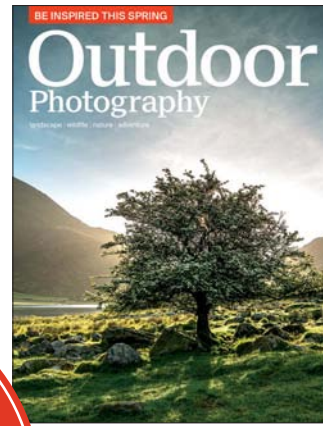
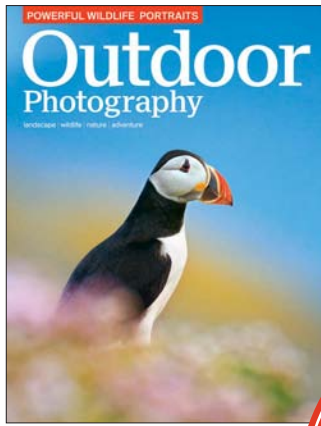
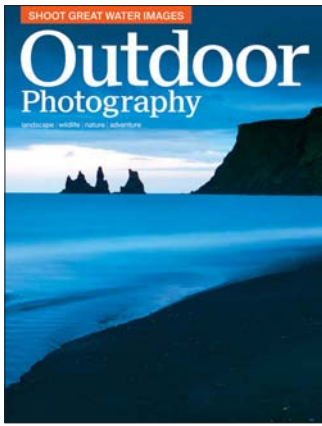
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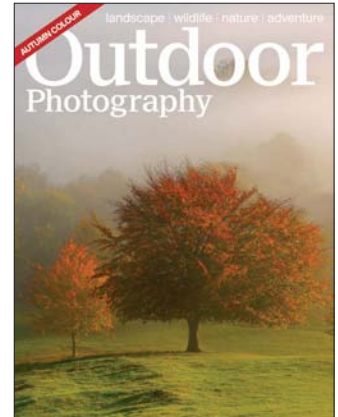
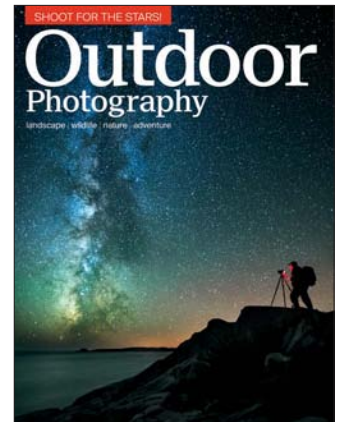
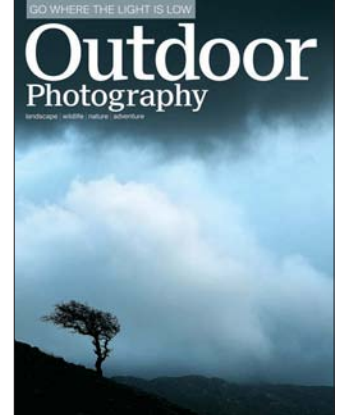
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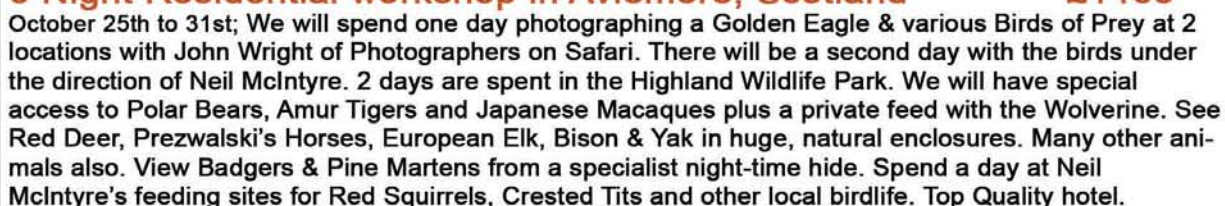
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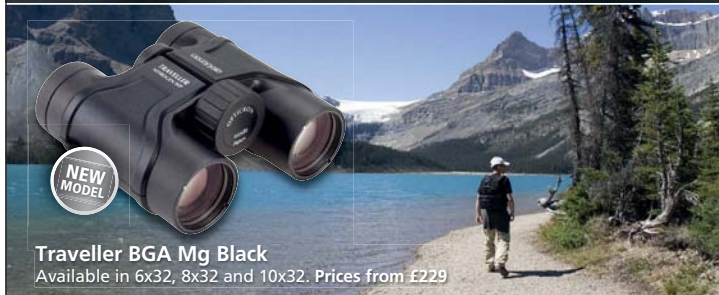


For more information, please visit the website or call John Wright on 01664 474040 or 07779 648850 (preferred). We will be most happy to discuss any workshop in detail, or to send more detailed leaflets to anyone without internet access. Photographers on Safari, West End Studios, 55 Stapleford Road, Whissendine, Oakham, Rutland. LE15 7HF

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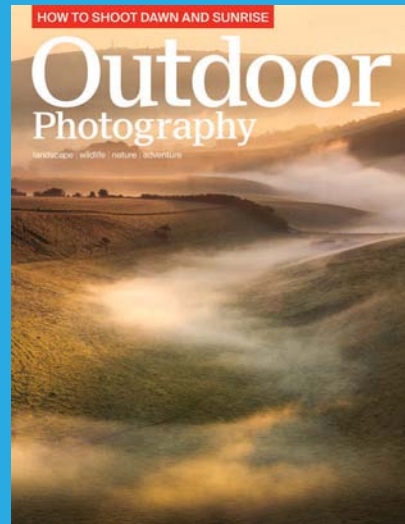
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FIELDMASTER ED60DS

15-45x60ED

- Doublet Objective Lens
- 10:1 Ratio Dual-Speed Focuser
- Lightweight Polycarbonate Body

SRP £199

Model	Fieldmaster-ED60DS
Specification	15-45x60ED
Magnification	15x-45x
Object Lens Diameter	60mm
Field of View	2.8° - 1.3°
Actual Field of View	49m-23m@1000m
Eye Relief	20-18mm
Nearest Focus Distance	5m
Weight	1280g



Fieldmaster-ED60DS
Product Code 40908

ED OPTICS

FIELDMASTER ED80DS

20-60x80ED

- Triplet Objective Lens
- 10:1 Ratio Dual-Speed Focuser
- Lightweight Polycarbonate Body

SRP £399

Model	Fieldmaster-ED80DS
Specification	20-60x80ED
Magnification	20x-60x
Object Lens Diameter	80mm
Field of View	2.1° - 1°
Actual Field of View	37m-13m@1000m
Eye Relief	20-18mm
Nearest Focus Distance	4m
Weight	2450g



Fieldmaster-ED80DS
Product Code 40909

ED OPTICS

FIELDMASTER ED85DS

20-60x85ED

- Doublet Objective Lens
- 3.3:1 Ratio Dual-Speed Focuser
- Lightweight Magnesium Alloy Body
- Outstanding Optical Performance

SRP £599

Fieldmaster-ED85DS
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ED OPTICS



Model	Fieldmaster-ED85DS Doublet
Specification	20-60x85ED
Magnification	20x-60x
Object Lens Diameter	85mm
Field of view	2.1° - 1.1°
Actual Field of View	36m-20m@1000m
Eye Relief	20-18mm
Nearest Focus Distance	6m
Weight	1982g



SRP £799

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- Triplet Objective Lens
- 4:1 Ratio Dual-Speed Focuser
- Lightweight Magnesium Alloy Body
- Outstanding Optical Performance for the Demanding User

Fieldmaster-ED82DS
Product Code 40910

ED OPTICS

Model	Fieldmaster-ED82DS Triplet
Specification	20-60x82ED
Magnification	20x-60x
Object Lens Diameter	82mm
Field of view	2.1° - 1.05°
Actual Field of View	39m-20m@1000m
Eye Relief	19.5-18mm
Nearest Focus Distance	13m
Weight	1885g

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IF YOU ONLY DO ONE THING THIS MONTH...

Panoramic landscapes

In our May issue, we set you the challenge of photographing stunning panoramic landscapes, and your images certainly captivated us. This is our winner and eight runners-up



WINNER

Rachael Talibart

After a week of indifferent weather, my last dawn in the Lofoten Islands, off the north-west coast of Norway, was peaceful and clear. It was worth the 4am start to capture this view of Hamnøya, the village where we were staying. This is a stitch of seven vertical bracketed exposures.

Canon EOS 5D MkIII with Canon 16-35mm f/2.8 L II USM lens at 33mm, ISO 100, 2sec at f/16, tripod, HDR and stitch done in Lightroom 6

rachaeltalibart.com



Chris Lishman

This is the Les Crosets ski resort in Switzerland at sunset with a view of the Dents du Midi to the right. I took it while hanging around following a wonderful day skiing with my family. It's always great to ski down last, under the light of the moon and without another soul in sight.

Canon EOS 5D MkIII with 24-70mm f/2.8 MkII lens at 25mm, ISO 640, 1/40sec at f/8, Lee 0.6 ND grad, handheld, panorama created from 19 vertical photos
chrislishman.com



Mark Ferguson

Last winter, I embarked on a project to photograph wild Sutherland, in the far north-west corner of Scotland. One February morning my plan was to capture the panoramic view from above Kylesku looking towards Quinag mountain. I was hoping for a dusting of snow on the peaks, but a recent mild spell put paid to that. Kylesku bridge can be seen in the foreground.

Canon EOS 7D with Canon 24-105mm lens at 24mm, ISO 100, 1/6sec at f/8, polariser, tripod, three images stitched in Photoshop
markfergusonphotography.co.uk

>



Aidan Maccormick

To get this image I slept in my car for several days near the stunning mountain of Vestrahorn in east Iceland. The location is extremely exposed, and ferocious winds whip across the volcanic beach to scour any exposed skin. I am still finding black sand in my equipment months after the trip.

Nikon D600 with Nikkor 24-85mm f/3.5 lens at 24mm, ISO 400, 1/15sec at f/8, tripod, timer, three horizontal images stitched in Photoshop CC
maragorm.com



David Bickerdike

I took this picture late in the evening last May on Blyth beach, less than a mile from where I live. There was unusual light on the water and I thought it suited a long exposure and telephoto approach. The clear sky and twilight gave a very sombre blue tone to this scene, which made it look quite different to how it usually appears.

Canon EOS 5D with 24-105mm f/4 L lens at 105mm, ISO 100, 5sec at f/14, Gitzo tripod
davidbickerdike.com



Matt Smith

Triplet Falls, Otway National Park, Victoria, Australia. Melbourne is approximately 600 miles from where I live in New South Wales. I had made the drive for another purpose, and decided to make the most of it by visiting some of Victoria's national parks. Triplett Falls is nestled in the cool, temperate forests of the Otway Ranges. Surrounded by rainforest trees and giant tree ferns, it usually makes an impressive sight in full flow, but unseasonal dry spells made for less flow while we were there. So, I decided to do a panoramic stitch and show the main waterfall in its lush surroundings.

Linhof Techno with Schneider 47mm lens and Leaf 75s back, ISO 50, 4sec at f/11, polariser, tripod, movements: rear rise, three shots on sliding back stormlightphotography.com.au



Ian Pomeroy

These tracks join a handful of dwellings built among some of the oldest rocks in Snowdonia. This view of an old stile near my home in Brynrefail has the mountains of Carnedd y Filiast and Elidir Fawr on the horizon. I was attracted by the symmetry of the two tracks and the sense of mystery about their destinations.

Sigma DP1 Merrill with 19mm lens, ISO 100, 1/8sec at f/11, 0.6 ND grad, self-timer, tripod, panorama composed of eight vertical images stitched using Microsoft ICE

>



Mat Robinson

I had been out all afternoon wandering some of the quieter hills around Semerwater, near the head of Wensleydale in the Yorkshire Dales. The grey cloud cover began to break up, allowing this shaft of light to briefly illuminate the north face of the valley above Hawes. The paraglider added a nice sense of scale to the sweeping view.

Canon EOS 5D MkII with Canon 70-200mm f/4 IS lens at 150mm, ISO 800, 1/125sec at f/9, MeFoto Roadtrip tripod, 10 vertical frames stitched in Microsoft ICE
matrobinsonphoto.co.uk

YOUR NEXT CHALLENGE

Dawn and sunrise

Although you can take landscape photographs at any time of day and night, there is something extraordinary about the experience to be had shooting around dawn and sunrise. Everything seems especially still, the light has a quality to it that is unmatched through the rest of the day, and the chances are that you will have the location all to yourself, as other people are likely to be still tucked up in bed. It is perhaps landscape photography at its purest. Check out James Grant's guide to making the most of this special time of day, on page 28, and then send us your best landscape photographs taken in dawn light or around sunrise. We can't wait to see them!



ENTER AND YOU COULD WIN A COLEMAN CORTES 4 TENT WORTH £99.99!

The winner of the 'dawn and sunrise' challenge will not only have their winning image published, along with our selection of runners-up, in the December 2015 issue of *OP*, but will also win a Coleman Cortes 4 tent worth £99.99. This quick and simple to pitch tunnel tent is the perfect choice for active and weekend campers. It offers a great balance of comfort and performance for up to four people, with a spacious porch area providing plenty of room for gear, boots and a low-level table. It sets up flysheet first and features taped seams and fibreglass poles. It weighs in at 5.3kg, making it ideal for throwing in the boot of the car for those quick photography getaways.

Closing date for entries is 1 October 2015.

See page 84 for an entry form and our full terms and conditions for submitting images.



Kev Lockwood

A dawn view from Hardknott Pass, overlooking the beautiful Eskdale valley in the western Lake District. It was captured as the sun was about to rise directly behind me. The moon was glorious as it rested on top of the Earth's shadow. It was an unforgettable experience, made all the more special by the mist in the valley and the fact that nobody else was around to witness the spectacle.

Nikon D800 with 70-200mm f/2.8 lens at 160mm, ISO 400, 1/10sec at f/10, Lee two-stop ND grad, Gitzo tripod

kevlockwood.co.uk

>



Where in the world?

If you can name this dramatic island with its impressive mountains, you will be in with a chance of winning an awesome f-stop Tilopa backpack, worth £179!

Where is it?

The photograph shows a stunning island with lofty peaks, but is it:

- a) **Saint Lucia, Caribbean**
- b) **Lord Howe Island, Australia**
- c) **Lofoten Islands, Norway**

The correct answer and the winner's name will be published in OP198 (on sale 22 October). Send your answer to opcomp@thegmcgroup.com, stating 'Mountain island' as the subject, or drop it in the post to: Where in the world – Mountain island, OP, 86 High Street, Lewes, East Sussex, BN7 1XN.

Deadline for entry is midnight on 16 September 2015.

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F-stop's new Mountain Series is designed specifically for adventure photographers who are looking for the best combination of capacity, durability and usability when carrying their camera and outdoor gear. The upgraded 48-litre Tilopa now has integrated and expandable side panel pockets that can carry a significant amount of kit that you need to keep close at hand. The bottom of the bag uses super-tough Hypalon rubber to give it great protection against the inevitable scrapes endured outdoors. There are plenty of high quality attachment straps for tripods and other equipment, compact flash card storage pockets, and an excellent harness system.

To find out more about this terrific prize, go to shop.fstopgear.com.



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JUNE ISSUE WINNER

In OP192 we asked you to name the unusual geological formations in the photograph. The correct answer is:

- c) **The Chocolate Hills, Philippines**



The winner of the Aku Transalpina GTX hiking boots is Greg Lambert from London. Congratulations!



I felt I needed to get more out of photography and looked for a way to develop my skills, but more importantly artistic awareness. The OCA was a great place to start and since then I have never looked back. The course opened my eyes to the visual world I live in, I look at things differently now, I see pictures and meaning all around. The OCA taught me that photographs are not simply pictures, they are precious objects that convey meaning and narrative.

Shaun Clarke
Photographer

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